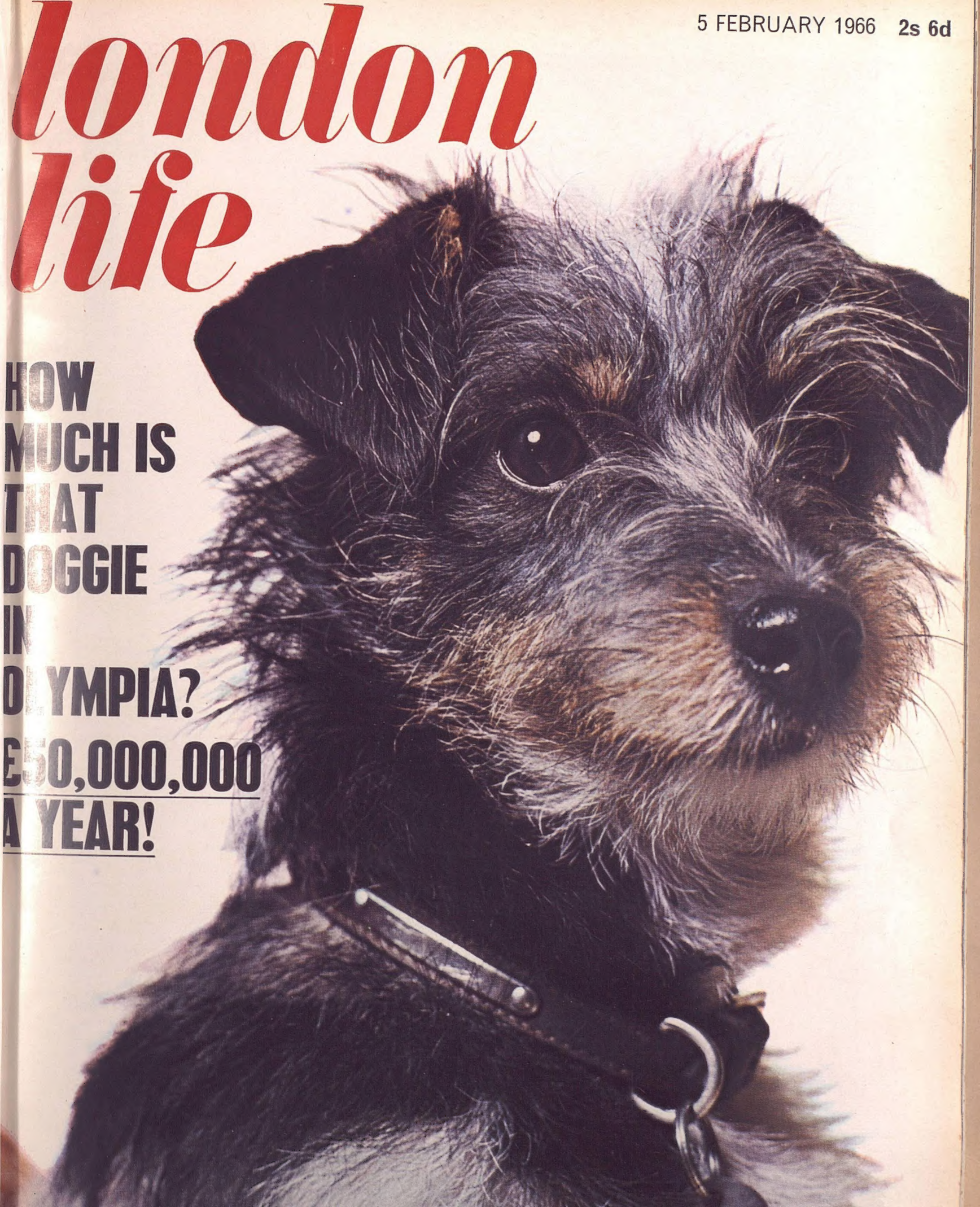
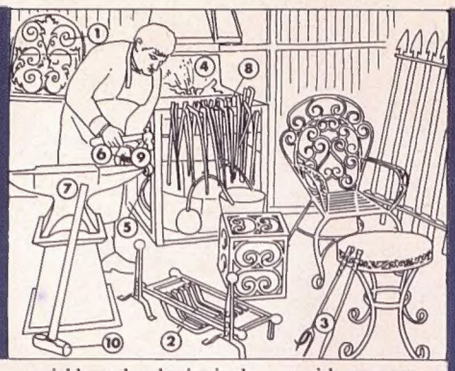
5 FEBRUARY 1966 2s 6d

london life



HOW MUCH IS THAT DOGGIE IN OLYMPIA?

£50,000,000 A YEAR!



THE WROUGHT IRON WORKER

MOST VILLAGE SMITHS are able to make simple domestic articles such as fire screens **1**, fire baskets **2**, and hearth furniture **3**. Comparatively few businesses remain, however, which are capable of forging massive yet intricately worked double entrance gates, delicately and ornately formed altar rails and church screens and complex inn signs and weather vanes.

Such a forge is to be found in Ickleford in Hertfordshire, a village two miles north of Hitchin on the route of the ancient British trackway, the Ichnield Way. Here, in premises once used for the weaving of tapestries, craftsmen employed by Lesley Olney and David Pither, fashion decorative metalwork of every description. Address: Olney and Newbury Ltd., Ickleford, Hitchin, Herts. (Shell Touring Map No. 3 from your dealer.)

The art of blacksmithing had its beginnings in myth and legend. From the mist of antiquity we hear of Thor the son of Odin hurling his magic hammer at demons to demolish them and of Zeus forging fetters of wedlock on Mount Olympus. The craft existed in Britain before the Romans came. It flourished in the twelfth and thirteenth centuries in Sussex, the Weald of Kent and the Forest of Dean.

Today, the village smithy has lost something of its romantic appeal. The leather bellows laboriously pumped by hand now rarely exist. In their place electrically driven fans give more constant and controlled blast and leave hands free for other things. The smithy is now rarely dark and smoke-laden but is a light, airy and well laid out structure.

The techniques employed, however, remain the same. The tough, rigescent and unyielding bar of iron is heated to the required heat "dull" or "cherry red" or "snowball white" in the fierce concentrated heat of the compact fire of coal or coke breeze **4**. The glowing bar **5**, now firmly held **6**, is deftly swung across to the steel anvil **7**. Short lengths have to be held in tongs **8**. There the bar is quickly and unhesitatingly, yet with uncanny control, hammered into shape **9**. On heavier work a sledge **10** is used by the smith's striker.

Decorative features used on wrought ironwork include flowing scrolls known by such names as ribbon-ends, fishtails, snub-ends and halfpenny snub-ends, a variety of hot and cold twists, and delicately ribbed and curled water acanthus leaves. Many of these features are seen in the ornate fire screen.

The workshops are open from 9 a.m. to 5 p.m. on weekdays; from 9 a.m. to 12 p.m. on Saturdays and at other times by appointment.

England and Wales have many such skilled craftsmen bringing centuries-old traditional techniques to bear upon modern production problems. You can write for a list to the Rural Industries Bureau, 35 Camp Road, Wimbledon Common, London, S.W.19.

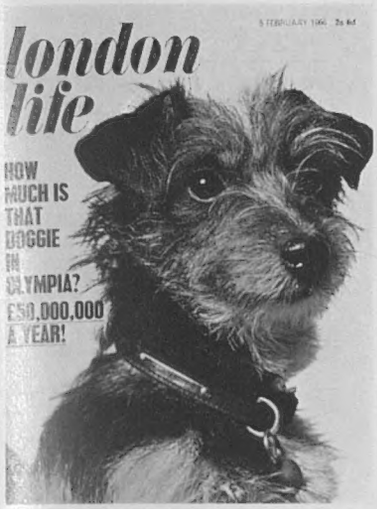
Also, the free monthly leaflet 'Go Shell' covering local events and information in your area is available from your Shell Station.

Illustration : Barry Driscoll

Visit our Country Crafts—Go Shell

SHELL

inside london life



This week sees the annual ceremony of picking the nation's Topmost Dog . . . for what life is like in the world of the Top Dogs see page 26

Designer Sean Kenny is thinking hard. So are a lot of other people. London Life *asked them what they think about – see page* 14

Youngest of the Redgrave family to win a leading role is Lynn, aged 22. *"I'm terrible at auditions, really," she says on page* 12

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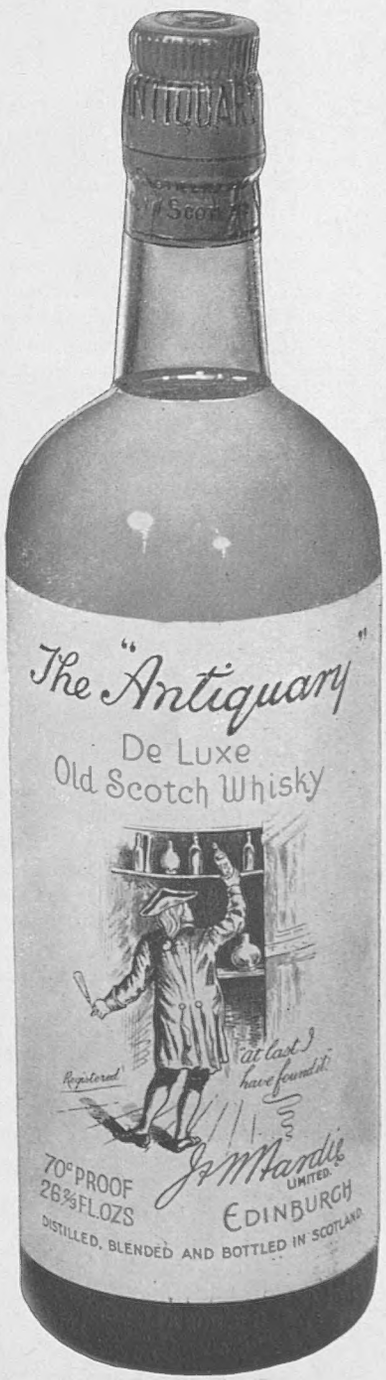
Few Whiskies equal

"The Antiquary"

None Surpass it



"The Antiquary"

De Luxe

Old Scotch Whisky

J. & M. Mardie LIMITED EDINBURGH

london life

Will Sherrin quit BBC?

BBC TV may possibly lose Ned Sherrin – producer of *TW3*, *Not So Much a Programme*, and now *BBC-3* – to Hollywood. There have been reports that Mr Sherrin has been approached by Columbia Films to join them as a producer, and although he says, "It's absolutely uncertain at the moment," Mr Sherrin won't deny that negotiations are going on. "I think," he says, "that it might happen – but it's all going through the argument stage at the moment."

Sarah hits out at actors

"The standard of British acting is going fast downhill," says Sarah Miles (*right*). "The profession needs a kick up the backside." Harsh words, but not for the girl who when still an unknown set about seducing Sir Laurence Olivier in her first film, four years ago.

Miss Miles has just finished making *I Was Happy Here*, the film of Edna O'Brien's *Passage of Love*, in which she plays Kath. It is to be shown as a British entry at the Cannes Festival.

"There is no longer a natural atmosphere in the theatre," she says. "What the theatre needs is more relaxed conditions." She has herself turned down offers of no less than 13 London plays "because they were junk." Instead, she played rep at Worthing: and then turned down £30,000 worth of film parts to play for £50 a week at the National Theatre.

In December, she spent a short time with James Fox playing two of Chekhov's light comedies in a Salvation Army Hall in the East End: "It was great fun, and a pleasant change," she says. "Someday, perhaps, when I am very, very rich, I may build my own theatre where the audience can drink, eat, bring their children. If they feel like it they can buy tomatoes there to throw at the actors – or flowers if they like the show."

At the moment she is negotiating to buy a vicarage in the Chilterns – where she, her dogs and ponies can have more room.

Miss Miles in the critic's chair. See Sarah hits out

So subtle those almonds

Vogue, traditionally the doyenne of fashion magazines, has just announced its choice of chic colours for Spring, 1966. Innocent readers might imagine that a decision of this nature – what shades Mrs Exeter and her daughters ought to wear to be smart – would be taken after long discussion of the Paris and London collections, and the rigorous sifting of reports from manufacturers and experienced critics. The innocent reader would be wrong: a press release has just been sent out, accompanied by a bag of sweets, which reveals all: "The subtle fondant tones of Craven's Original French Almonds inspired *Vogue* in the choice of colours for Spring, 1966." Go suck an almond, Mrs Exeter.

According to Claude Gill, the Oxford Street bookseller, there are two small fortunes to be made: nowhere in his stock of 70,000 titles does he have serious textbooks on diamonds (for merchants and miners) or on cremation – although he has many requests both here and abroad for one. Not, presumably, a do-it-yourself handbook.

Farewell to the Son?

London is to lose the hot cross bun pub – the Widow's Son, in Bow – if the GLC succeed in their present bid to buy it for demolition. Ever since 1824, when the son of the then owner left to go to sea, a hot cross bun has been baked and stored against the wanderer's return: there is now a substantial metal basket full of blackened, crumbling buns which, if the pub is pulled down, may go, with the pub's name, to another house in the district.

Sir Henry's bequest

When he died in December, 1963, Sir Henry Price (the original "Fifty Shilling Tailor") left to the National Trust his magnificent 520-acre garden in Sussex. With it he left £200,000 as an endowment, which should yield £10,000 a year for upkeep without much difficulty: Sir Henry wanted his garden to be kept up and opened to the public.

But it seems fairly unlikely that any member of the public will see the gardens this year: perhaps next year – more than three years after Sir Henry's death – it might open. If by that time the Royal Botanic Gardens at Kew, who have leased it for 99 years as an extension, have resolved their problems – about building staff cottages, a car park, and public lavatories, even, possibly, a restaurant. Meanwhile, gardeners from Kew are working at Wakehurst Place, Ardingly, regularly – preparing it for the public.

Opening on 3 March at the Royal Court Theatre is a new play by Keith Johnstone, directed by the author and William Gaskill: The Performing Giant. *According to the theatre, it's about "some rather mercenary potholers" and the giant doesn't so much perform as experience – the potholers spend their time clambering about inside him. The Theatre of the Abdomen.*

Miss World's new ambition

Ann Sidney (*below*), 21-year-old former hairdresser who preferred the quieter glare of the footlights to the limelight of Hollywood when she retired as Miss World two months ago, intends to stay out of London – despite the constant offers from advertising and theatrical companies she receives – for a few more months.

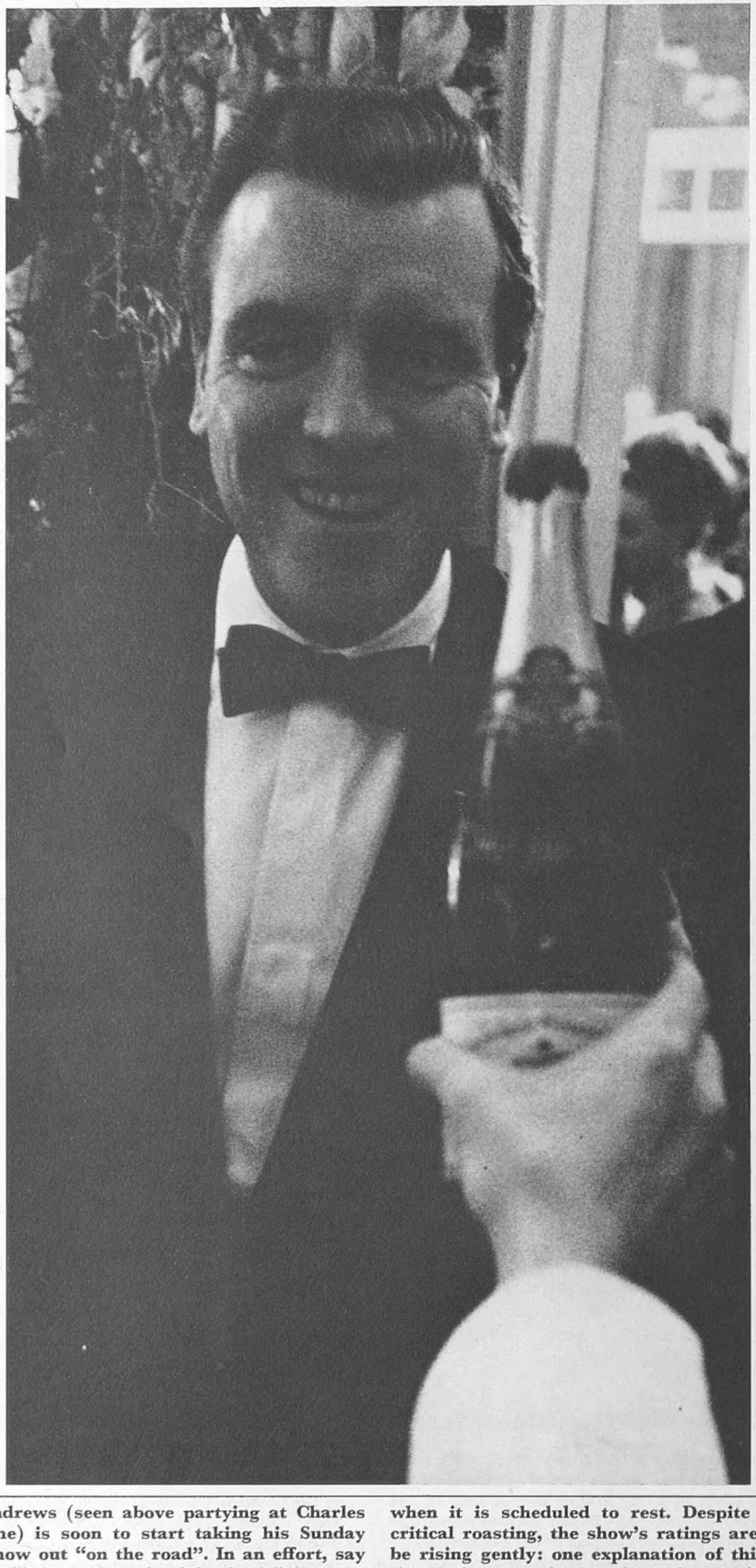
After six weeks of playing the second witch in *Macbeth* with the New Century Players, Manchester, Ann has been asked if she would like to go along with the company for a taste of "rep in the raw" – with the mobile Century Theatre, a convoy of caravans in which the actors eat, sleep and act. The productions planned for their tour in April are *See How The Run* and *The Philanderer*. The Pavilion at Bournemouth has also asked her to join their company.

Ann, whose ambition is "to be a good actress – and a good one", says: "

continued on page

A PRETTY GIRL TO TAKE YOU HOME

Punters who celebrate their success, or obliterate their losses, too well at Blaises, the Queen's Gate gambling club, need no longer live in fear of the breathalyser on their way home. So that members can enjoy themselves without being tormented by conscience, the club has instituted a scheme whereby anyone who feels (or is felt by impartial observers) unsure of their driving skill can be driven home by one of the pretty girls on the staff. The girls will drive anyone who lives within five miles of the club home, and return by taxi – if the customer's car is too large or fast for them, they will use their own cars. Our picture shows Julie Teuten, 22, who is possibly London's prettiest croupier, setting out on one of these errands. But what happens when an irate wife opens the door to greet her merry mate and finds him being helped up the steps by a pretty chauffeuse?



Eamonn Andrews (seen above partying at Charles Forte's home) is soon to start taking his Sunday night TV show out "on the road". In an effort, say ABC TV, to "bring a breath of fresh air" into the programme, it will be broadcast from a Coventry hotel on 20 February, and from Manchester and other provincial cities between then and mid-June, when it is scheduled to rest. Despite its regular critical roasting, the show's ratings are thought to be rising gently: one explanation of this offered is that it is attracting restless viewers in search of any tolerable late-night show – and the ratings for even Bernard Braden, let alone Benny Green, suggest that they are both losing the struggle.

very nice to be given a choice like this, but I have not yet made up my mind what to do. Films are definitely out until I have more experience of the theatre. I have learned an awful lot with the Players, and it's been great fun." Since during her year as Miss World Ann is estimated to have earned £30,000, she can afford to stick to her guns in the face of temptations more lucrative than rep.

A bruise for Miss Dearie

Starting next week American singer Blossom Dearie will be playing her second London date in three months: from 14 February she will be at Ronnie Scott's for a month, having of course been at Annie's Room just before Christmas. During her second stay, Miss Dearie will also be doing a number of TV and radio appearances, and there are negotiations in progress for her to make an LP in London as well.

Immediately after her arrival in London in December, she was involved in a car crash, and is still suffering from a bruised cheek. "It doesn't prevent me from singing", she says, "because I'm not a good singer – I don't open my mouth wide enough."

A panel job – or lunch?

All good waiters cherish fantasies of the day when they will open their own restaurant: of the few that actually realize the dream, Carlo Avanzo, the owner of Gattopardo in Marylebone, must be the most determined.

Instead of relying on tips, a rich wife or an indulgent customer, Carlo decided seven years ago, having been a waiter at the Café Royal and the Ivy, to make the necessary capital by opening a garage. In Kentish Town, it has made him enough to abandon any further personal interest in gaskets in favour of gastronomy – but if you should happen to mention over lunch that you need a panel job done, your host may suddenly appear at your elbow with some advice.

If your garden could do with a rockery, and you with a few intimations of immortality, a firm at Harmondsworth can still sell you some of the original stone from old Waterloo Bridge – which came down over 30 years ago. Price: £20 a ton.

Battle staged for painter

Painter Terence Cuneo has just got back to London after witnessing a battle at Penang specially staged for his benefit: having been commissioned to paint a battle scene of the Green Jackets, the regiment decided they had better let him see them in battle.

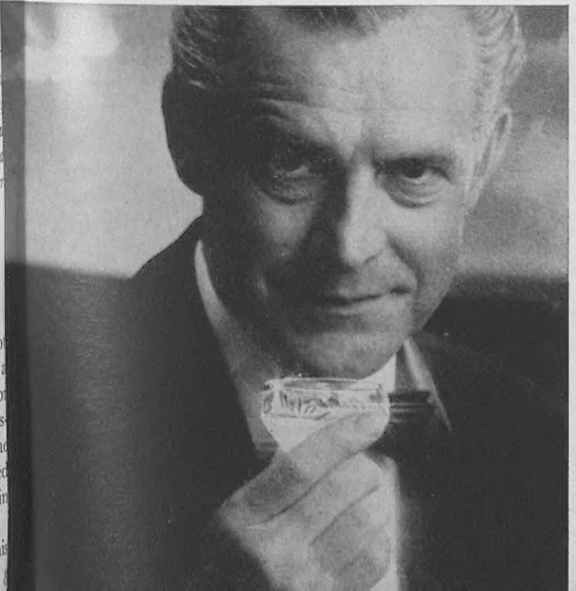
Cuneo is currently working on his

continued on page

Why Evening People like you go for the enticingly gleaming taste of Beefeater gin.

Nothing in this fretful world brings Evening People so close to bliss as their evening Beefeater.

The silvery clink of ice . . . the enticingly gleaming taste; the swift blossoming of wit . . . the evening launched into orbit. That is what Beefeater does for Evening People's evenings.



How? you might ask.

Well, it's a secret really, but as it's you we'll lift the veil a little.

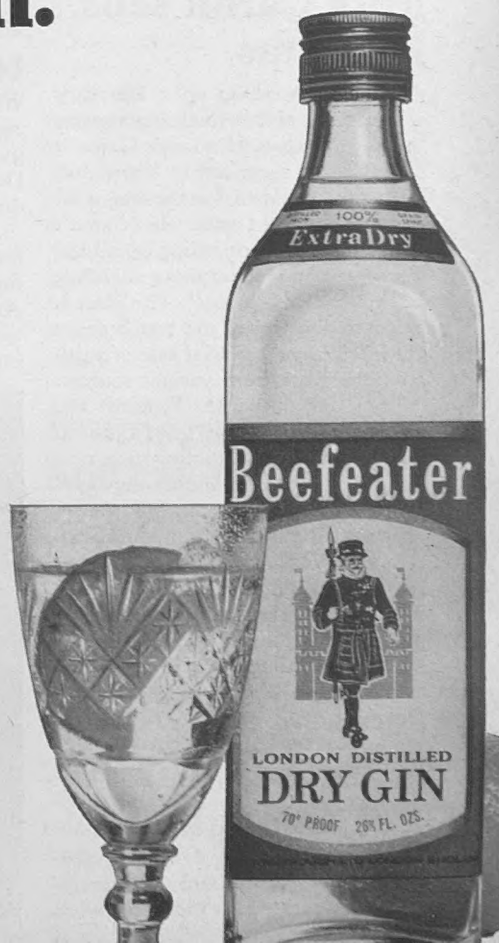
To pure grain London spirit and water from our very own spring (a perfectionist foible we happily admit to) we add fragrant juniper berries, coriander, angelica, Seville orange peel and other herbs and spices which, even now, fill our loft with scent.

Our recipe demands that we distil *three* times: another perfectionist touch which adds to the *gleam* of your Beefeater. To tell any more would be to flout our own Secrets Act, an Act which has remained unflouted these 140 years.

If you feel that your evenings, glittering though they are, lack something, it's probably because you don't welcome them with a Beefeater. Generations of Evening People have found that the enticingly gleaming taste of Beefeater is what sets the evenings aglow.

Why swim against the tide?

SAVOUR AN ENTICINGLY GLEAMING BEEFEATER GIN THIS EVENING



Karajan's wife puts it on record

Filming has just begun in France of the first of a series of the world's great symphonies: made in the first instance for French TV, they will subsequently be sold round the world. Directed by Georges Clouzot, the music in the films will be conducted by Herbert Von Karajan. The first to be made will be of Schumann's Fourth Symphony. In due course, virtually every symphony which is already a best-seller on record will be captured on film.

Von Karajan, whose passion for filming has always been great (he is artistic director of Beta Films, and wanted to make Tosca with Maria Callas – London Life, 18 December), has taken a great interest in the technical aspects of the production: and at every stage has discussed with Clouzot the best way of presenting the symphony visually.

Mrs Von Karajan films for her private record as her husband conducts . . . Von Karajan with director Georges Clouzot . . .

second picture of the funeral of Sir Winston Churchill: the first, painted for his own satisfaction, went to America with the British Exhibition last autumn, and was priced at a prohibitive £14,000 so that it should not sell. The second, showing the scene outside St Paul's with the distinguished pall-bearers, has been commissioned: not for £14,000, but for an undisclosed sum.

Miss Caron sells her sofas

Christie's are selling on 7 February several items of rare English glassware – "the property of Miss Leslie Caron"; Miss Caron, surprised to learn this, explains: "In April I am selling a lot more, mainly old sofas which aren't the right size: I am selling off all my Victoriana and modernising my house in Montpelier Square." The glass is being sold ahead of the rest because Christie's have a special sale of valuable glassware from various sources.

"It's not because I need the money," Miss Caron says, "just to make room – I'm building two new bathrooms in the house anyway." While all this is going on, Miss Caron expects to be filming Iris Murdoch's *A Severed Head*, although there has been some difficulty in finding a director at fairly short notice for the production – John Schlesinger, who was at one time suggested, having embarked on *Far From the Madding Crowd*.

Gourmets can't get through

Gourmets attempting to book a table at Mitchell's of St James, the excellent restaurant which was designed to provide *The Economist* with a canteen at lunchtime, and the public with a first-class dinner in the evenings, have recently been unable to get through.

Both the telephone in the restaurant, and that in Mr Mitchell's own office, are, according to the GPO, "temporarily out of service" and to all intents and purposes the restaurant is now closed, although there are reportedly plans either for a change of style or of ownership.

It's Delaney to music

Woodfall Films are at the moment engaged in adding the music to a short film of a story by Shelagh Delaney (*below*) which has been directed by Lindsay Anderson.

It is not likely, however, that the finished product will be seen for some time, since the company's original plans are believed to have called for two other short stories to be made and run together with Miss Delaney's to make a full-length feature film; the other sections to be directed by Peter Brook and by Tony Richardson.

However, both Brooks and Richardson are extremely busy – Brooks is in America, and Richardson only just back in England.

£20 a week and no adenoids

There's an ideal opening for budding sports commentators at London Airport: they are advertising for someone with "a good microphone personality, clear voice and ability to describe events simply" who can broadcast information and news about airport activity over the public address system.

In competition, of course, not only with the aircraft noise, but with the adenoidal girls who penetrate every cranny with their flight announcements. Salary for this: £919-£1,041.

Topical lunch – with Wolfit

St Mary le Bow, the original "Bow Bells" church in Cheapside, is running a series of Tuesday lunchtime dialogues—with well known people leading the discussion on topical subjects. Speakers for the next nine weeks: Janet Adam Smith, Sir Donald Wolfit, Dee Wells, Bishop Joost de Blank, Mary Stocks, Katharine Whitehorn, Lord Soper, Penelope Mortimer and the Dowager Marchioness of Reading.

Now the refrain is 'We regret'

Without any prior announcement, a number of London stores have just joined the non-smokers: on all counters at Barkers, Derry & Toms and Pontings there are now signs saying "We Regret No Smoking".

British Home Stores have also banned smoking in some 20 of their branches. Oddly enough, Harrods, who like the three Kensington stores involved belong to the Fraser group, still permit smoking.

The blessing of the throats

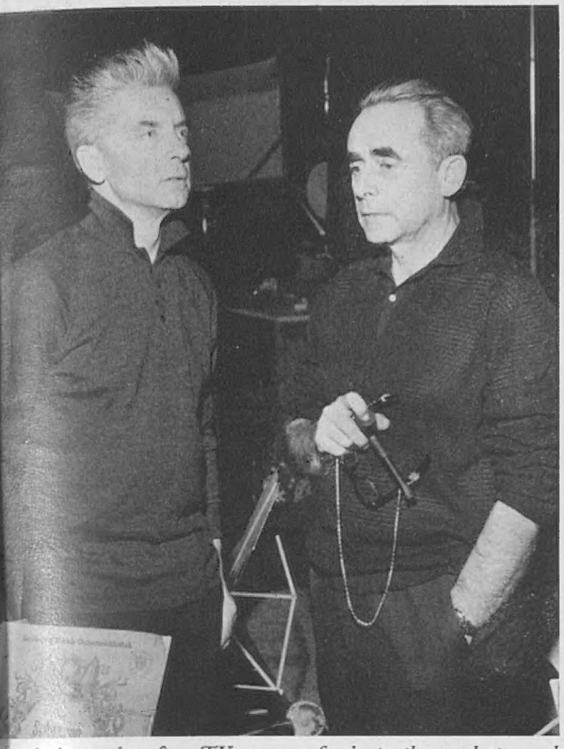
All day long on 3 February there will be a steady procession past the altar of St Etheldreda's, Ely Place, Holborn.

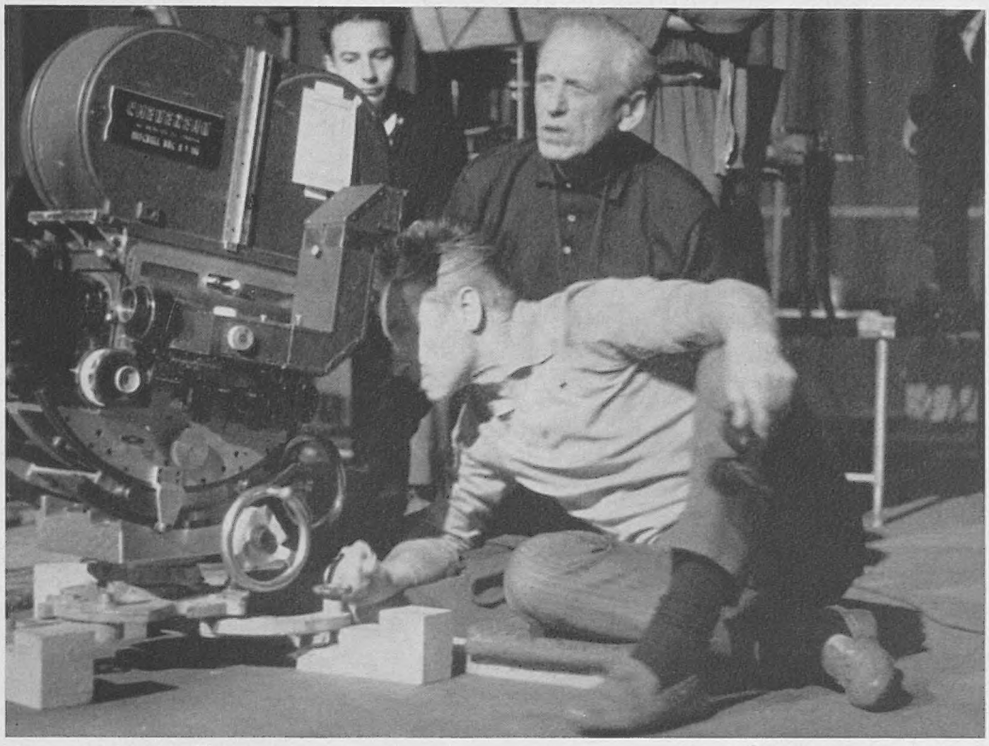
As each worshipper reaches the altar, a priest will hold two crossed candles under their chin, and pray that they should have no ailments of the throat for the coming year. Known as "The Blessing of the Throats", the custom is alleged to date from A.D. 289, when St Blaise, on his way to execution, stopped to remove a bone from a child's throat, and healed the wound.

The high finance of a comic

The Rev Timothy Beaumont, cleric, millionaire, publisher and leading Liberal, is in the process of selling his comic *Wonderland* to Mr Claud Morris' Voice Newspapers. Started three years ago, Mr Beaumont admits to having invested £80,000 in the comic, and says, "I hope to get this back and more over the next few years": for although control of the paper is to pass to Mr Morris, Mr Beaumont will retain a 30 per cent holding in it.

Since all the other shareholders are selling to Voice Newspapers, Mr Beaumont will be the only surviving original shareholder. No sale price for the property has been





and the works of a TV camera fascinate the conductor, who has a passion for filming

announced. The relationship between the two principals to the deal is physically close: Mr Morris rents "a few thousand square feet" from Mr Beaumont in his Blue Star House offices.

Mr Morris has great plans for the comic, which has been selling steadily, if not spectacularly, for the past three years. He has already reduced its cover price from 1s 6d to 1s, and hopes to arrange sales through the Ministry of Education into schools: "we want," he says, "to publish a constructive, educational comic, and, without being religious, to put forward a moral attitude."

He also plans to begin selling in Italy and Germany, in an extra effort to increase the present circulation of around 40,000. Both he and Mr Beaumont are convinced of *Wonderland's* future.

A form just issued to all airline pilots by the Ministry of Aviation requests full details of all Bird Incidents – not just collisions between aircraft and birds, but also "near misses". 'Pilots asked to note near misses between 500-mile-an-hour jets and "small (sparrow), medium (gull) or large birds" have received this with some incredulity; fortunately, the form has a space for "Miscellaneous Comments (e.g. . . . was evasive action taken?)", and this space is being put to good use.

A supershine from Havana

Reputedly the best shoeshine in London is to be had in the men's cloakroom of the Westbury Hotel: available at the hands of a taciturn and shy Scot called Jock Crawford, who lovingly works over a shoe with his own special mixture. "I got it in Havana, and I won't tell you what's in it," is Mr Crawford's only explanation of his special supershine: it is rumoured to contain banana oil, but Mr Crawford refuses all further comment.

Among his customers for the mystery polish are Paul Getty and disc-jockeys Pete Murray and David Jacobs; but Mr Crawford also gives massages to a few select clients – including Jack Benny and Bob Hope. Whether they get banana oil as well is unknown.

What Maurice predicts

At the end of the month, the New English Library will publish no less than five books by the same author: called *Know Tomorrow Today* the set will be the complete encyclopaedia of astrology. The author is a kind of psychic tycoon; Maurice Woodruff, whose horoscopes appear in five British magazines and are syndicated in 17 countries.

"Clairvoyance," says Mr Woodruff, "is a gift from God. Don't ask me why I got it, I got it and I'm grateful. I use my power in a Christian way – I'd never tell anyone the date of their death, or curse them or anything." Mr Woodruff has to date accumulated a Rolls-Royce Silver Cloud, a personal staff of three, and homes in Hampstead, Kent and Hollywood out of his gifts.

Mr Woodruff is the seventh son of Vera Woodruff, herself a famous clairvoyant and the great-granddaughter of a Romany. He first realized his powers at the age of seven, when he was seized by "cosmic vibrations" while travelling in a bus, and promptly predicted an outbreak of chickenpox. As a young man he frequently used his talent to entertain his friends, but it was not until 1947, when he was 32, that he decided to turn professional. Since then he has built up a clientele not only of newspapers and magazines, but of businessmen, entertainers, and others to whom the future is of absorbing interest.

Mr Woodruff's predictions for the coming months include a General Election (Tories back in with a majority between 25 and 35); an engagement for Mrs Jackie Kennedy (a man of her own age associated with show business); and a new stage musical in June or July which will be so successful "it will be booked for America within one week of opening." In the longer term, he also predicts the restoration of the Spanish Royal Family within the next two years.

For 140—a home from the Queen

Marlborough House, the former home of the late Queen Mary, is now, of course, the Commonwealth Centre – specially converted to serve as a kind of club for ministers and officials of Commonwealth countries. Surprisingly, however, there are a number of private residents in the precincts: no less than nine "Grace and Favour" homes are provided there for Royal servants.

Altogether, there are about 140 such homes in and around London – assigned to members of the various Royal households, servants, and to a certain number of those who have deserved well of the Sovereign. Two more are about to be built at Kensington Palace, at a cost of £42,000.

Wanted: Gran's old toaster

If you have in your kitchen an electric cooker more than 40 years old, a steam-driven refrigerator, even a toaster that belonged to great-granny, contact Mr G B L Wilson at the Science Museum, Kensington. He is currently assembling exhibits for a special permanent display at the museum of antique domestic gadgets.

He has already acquired a lot of old gas cookers, electric irons, and a 1900 version of the modern tea-maker. It has an alarm clock which trips a lever which strikes a match which fires the meths which boils the kettle which releases a spring which puts the flame out and tilts the kettle to make the tea. What's more, it still works.

"We've got gas cookers going back to 1851," says Mr Wilson. "They will go on show in the basement in about 18 months. We're getting more choosy now, but we still want the rare things." Any offers?

The Cannon Street Staff Bureau is in Fleet Street. So is the Covent Garden Translation, Typewriting and Employment Bureau. Mark you, the Fleet Street News Agency is in Kennington Road, SE 11.

Bonnard's hot cakes

For the first time, the Royal Academy has been offering for sale, in conjunction with a major exhibition, signed prints by the painter concerned – with a choice of six by Pierre Bonnard to coincide with the extraordinarily successful Bonnard exhibition. The prints were supplied by the Mercury Gallery of Cork Street, who are sending a man across to Paris to hunt out more Bonnard lithographs, etchings, sketches or what-have-you – since the original display has completely sold out: £1,100 worth went within ten days of the exhibition's opening. The Academy gets twenty per cent.

THE FASTEST SPOON PLAYER IN THE WORLD

Now appearing at the Blue Angel are eight 20-year-old maniacs and one mature lunatic of 25 – compositely, the Bonzo Dog Doo Dah Band: a musically competent, but visually outrageous, trad jazz band. They claim, among other things, to have the fastest spoon player in the world – Martin Ash, an art-student – and the only clarinettist doubling on bird noises, Rodney Slater.

They began their attack on organized music as we know it in pubs last year: when they are not playing cabaret or night-club dates, they can be found every Thursday and Friday at the Tiger's Head, Catford. On 26 February, they are booked for the Chelsea President's Ball, and they have other engagements at Manchester and Oxford in the coming weeks.

They specialize in the jazz-flavoured pop songs of the twenties: and tend to dress accordingly, although they also ransack junk-shops for items of even earlier attire – and for objects which might conceivably have started life as musical instruments, however obscure. They had a great success at the Blue Angel three months ago and, since then, much to their astonishment, have been approached by a major recording company: "Although," as one bandsman says, "half the fun would be lost without seeing us."

GEORGY GIRL

She's Lynn Redgrave, youngest of the acting family to win a leading role – and she once thought of becoming a cook or another Pat Smythe, reports SUSAN LYDON

"To an outsider," says Lynn Redgrave, "it probably seemed inevitable that I should have followed the same career as the rest of the family; but it wasn't by any means certain. People who came to my parents' parties would pat me on the head and say, 'Of course you're going to be an actress, aren't you?' I am really rather shy, so I always said 'No'. Until I was 16, all I wanted was to be the world's greatest jumper – another Pat Smythe."

Now, at 22, she is the youngest of the Redgraves to act. This season she plays leading roles in two National Theatre productions, and last month shooting began on a film in which she has her first starring role – the title role of *Georgy Girl* – playing opposite James Mason and Alan Bates.

She is tall – 5ft 10ins – and large-boned. She is remarkably unaffected in a profession where that is extraordinary. Her conversation is full of a quiet kind of animation: she often gestures with her hands, but the movements, like those of her mouth, are restrained and graceful. Her eyes light up, and she easily imitates any one of a dozen dialects, and only then is one aware of her as an actress. At the Shepperton Studio restaurant her gentleness was hidden under the garish make-up she wears for the party scene in *Georgy Girl* – drawn-on eyelashes and curled-up red mouth contrasting strangely with her simple gold jumper and skirt.

"I once thought of becoming a cook. I saw a very cushy life for myself – three or four fancy dinners a week and a lot of money. But I only took the Short Housewife's Course, so I really couldn't do it. In drama school I was unrealistic; all the parts I dreamed of playing I've abandoned now. I used to see myself as Joan in *The Lark*, completely ignoring the stage directions which specified a small thin girl."

In *Georgy Girl* she is called upon to play a gawky, unattractive girl, a virgin eager to be seduced. "I sympathize with her, actually. I used to have the same problems as her unattractiveness. I had a tendency to get enormously fat, and when people told me to eat less, I'd eat more.

"One does get a bit worried, though, playing all these dowdy girls. I'm now at the point where I get nervous when someone comes to see me on the set. The clothes that Georgy wears – they're all quite nice, individually, but somehow they don't go together. The other day a journalist came to see me, and he said, 'Well, that's the way you usually dress, isn't it?' Then he asked me didn't I wear my hair like that all the time. I looked at him with horror, and he said, 'Well, are you *gear?*' "

With the National Theatre Company she plays Miss Prue in Congreve's *Love for Love*, and Kattrin, the dumb daughter in Brecht's *Mother Courage and Her Children*, a difficult and demanding role. "Miss Prue is . . . awkward, you might put it . . . a big girl. Playing Kattrin was quite funny sometimes. I'd be driving in my Mini, and I'd think Oh, well, time to practise my lines – always in the Parliament Square traffic jams – so I'd begin to grunt, and people watching would think 'How extraordinary!' I think the National Theatre is the best thing that's ever happened for an actor in London. It means you're never out of work.

"Actually I've never had much trouble with that, but even the first week, one thinks it's going to last for ever. Also, one is always working with people one knows, and they're very good actors. You never realize how much you depend on acting with good actors until you're faced with bad ones. Robert Stephens is marvellous; if you time a line even slightly differently, he'll respond to it. The Theatre likes us to do films, so long as we don't have to miss performances. But I'd never leave it just to do films. I think I'm on to a good thing, and I don't want to opt out." Her contract with the National Theatre extends for another three years.

"I've been very lucky with my film parts. I never minded if they were small parts, as long as they were good." She made her film debut in *Tom Jones*, directed by brother-in-law Tony Richardson, and soon after she was given the second lead to Rita Tushingham in *Girl With Green Eyes*. "I'm terrible at auditions, really. I was asked to come to audition for *Green Eyes*. When I got there, there were more Irish girls than I'd ever seen in my life. I was *so* bad; the director and producer had seen me in other things, and they just couldn't believe I was that bad. Then they said, 'You look just like Rita Tushingham.' She had a fringe, and I had a fringe, but there the resemblance ended. When I convinced them I didn't look like her, they gave me the part. Each part I do I think is the nicest. But my favourite one, sheer enjoyment, was in *Hay Fever*.

"It was like the best part one had ever had – only happening every night. Also I had the least trouble with it. I love doing Restoration comedies because they're so wonderfully bawdy. But it always turns out they are more difficult to do than one think[s]."

Lynn Redgrave is modest, even insecure, about her abilities. She found out only three weeks before shooting began that she was to play Georgy. "I knew I was being considered, but I kept thinking it wouldn't come through. The American producer had in mind some people entirely unsuited for the part – big star types. He had asked me if I thought I could do it, and I told him I would have a try. Then he said, 'You know you have to sustain the part through to the end,' as if I thought I were going to slack off the last five weeks." Her sister Vanessa was also considered for the part, and her mother, Rachel Kempson, makes a brief appearance in the film.

"I love doing it, and working with James Mason – such a lovely, nice, funny person, really, and loves a good giggle. The first time I met him was when I came to *Love for Love*. It's strange to meet a person one's seen in films all one's life – I stood there shifting from foot to foot, and I stood there with nothing to say. We get along terribly well now. We have a game; when they cut a scene, we have a contest to see who could have got the other first with a karate chop."

During lunch, when he ca[me]

in and sat at the next table, she had picked up her knife and threatened, "I've very good aim. I will hit you in the left jugular vein." "It's like touring with the Company," she said. "We get awfully childish, and I always seem to get into mad things.'

"After six months at the National Theatre, I felt myself becoming less shy, but it still comes out sometimes. For the party scene, I have to wear this awful Shirley Bassey-type sequin dress and sing *I'm A Whole Lot of Woman*. I sing quite well in soprano, but this is a Red Hot Mama kind of song, and I'd never had my voice in that key before. I went to record it and got terribly nervous. It was supposed to come out loud and sexy; instead they heard a small squeaky voice."

According to Lynn, her famous surname has been more a handicap than a help to her. "Surprisingly enough," she says, "it works against you most of the time. It means people may notice you more in a small part, but I got the sack from my first job because of it. I was 16, and I had one line. After we'd been rehearsing for four days, the director told me he couldn't have me in the part because I was too young. I knew that wasn't true. If it had been two weeks, he might have had time to see how bad I was, but *four days!* I later found out it was because one of the influential men involved had been having a huge row with my father.

"In the end it doesn't really matter. We are all very different. So many people come and aks us serious questions about *the family*. They never hear us giggling when they leave."

WHAT PEOPLE ARE THINKING

by Carole D'Albiac

Fashion designer Mary Quant:
I am maddened by the amount of time it takes to invent a new smell but everything is smashing in London just now – you used to get the feeling of excitement when you went away, but now you get it every time you get back

Journalist Nicholas Tomalin:
Summing up people is impossible

Designer Sean Kenny:
I'm trying to figure out a safe way to drop people into a lake four at a time at the rate of 200 feet a minute

Art gallery owner Robert Fraser:
Art is not so much individuals working on their own, it's the forward movement of an army. There is more and more of the completely anonymous, completely automatic, uncompromising, unambiguous, and mechanical technique

Writer Eva Figes:
Publishing a first novel makes you feel like a baby put out in a storm without any clothes on. And why is the attitude still "Good Heavens, a woman has written a book"? – half the population are women

Writer Margaret Drabble:
A man's work is a woman's time off, and the more children you have, the harder it is to find time to visit Marie Stopes

Publisher Fredric Warburg:
I like the modern world, because it is exciting, unpredictable and dangerous. Excitement abolishes boredom. Unpredictability spells interest. Danger implies something to fight and overcome. Many people complain, but all this suits me to a "T"

WHAT PEOPLE ARE THINKING

Actress Ingrid Bergman:
I am enjoying London very much – I have been here so many times that I feel quite at home. And they are a very kind audience

Lord Gladwyn:
More and more people are coming to believe that the future of this country lies with the European Economic Community if they can solve their present difficulties and form a really valid Union

Production designer Ken Adam:
Once England ceased to be in the true sense of the word a world power it had more time to think about the arts and culture. As a result of being more progressive in the arts both critics and public have become more design conscious

Writer James Leasor:
There are so many spies in fiction that if there were half as many in fact, there'd be nobody left to spy on

Pop singer Marianne Faithfull:
I am thinking about going back to work. I have got a nanny to look after the baby and now I am looking for a manager to look after me!

Cartoonist Gerald Scarfe:
My drawings are attempting to be truthful and not bitter

er Andrew Sinclair:
ain preoccupation is with time, though time itself is ant. Everything presents itself in the present tense. But more established as a writer through time than I am gh achievement

Critic Kenneth Tynan:
* * * * !

THIS Charles Dickens was born 154 years ago . . . now Leslie Jerman asks: How much do people care about remembering him?

The name's the

When did you last read a book by Charles Dickens? At school and never since? For many people, possibly the majority of Londoners who read books, Dickens is dead. He may be praised as a classic genius. People will speak with enthusiasm of *The Pickwick Papers*. They may say: "The first 200 pages of *David Copperfield* are among the finest pieces of story-telling in the language." But they don't read his books now.

They may own them. But rarely do they take them off the shelf. Recently I have quizzed more than 100 fairly literate people. Only six said they could bear to sit down and read Dickens. But thirty said they enjoyed hearing him read on the radio, or performed on television. Only one was wildly enthusiastic about reading the books themselves.

Radio and TV are running a boom in Dickens. *David Copperfield* has been a Book at Bedtime and is currently serializing on TV. *The Cricket on the Hearth* and *Our Mutual Friend* have both recently been radio-dramatized. And on a Sunday last month viewers saw not only the film *Great Expectations*, but also an episode of the *David Copperfield* serial.

But for the majority, reading Dickens is dead.

The Dickens Fellowship, the country's oldest literary society founded in 1902, tries hard to keep him alive. It was started to encourage the study and discussion of Dickens' works and to help remedy those social evils which would have provided subjects for exploitation by him.

But even the Fellowship may seem to have become more a social club in which many members use Dickens to hold themselves together as a group. On his 154th birthday – Monday, 7 February – they will place no flowers on his grave in Westminster Abbey. They only celebrate his death in this way each June, when the warmer weather comes. Their celebration on 7 February will be a dinner for themselves at the Dorchester, with the author's great grandson, Mr Cedric Charles Dickens, in the chair, and Dame Marie Rambert proposing the Immortal Memory.

Much of the Fellowship's work, however, is worthy and of value. They publish in their journal *The Dickensian* (the oldest journal devoted to one man) studies of considerable scholarship. But it seems to some people that they go a bit too far for the memory of a man who might now – were he alive – be scripting television soap operas, by digging into his ancestry and producing booklets on it. And pilgrimages like one last summer – to Staplehurst, Kent, to the spot where Dickens was involved in a rail crash – also may seem a bit way out. It seems one can be either crazy about Dickens or bored stiff by him; either can be killing to his works.

The Fellowship maintain the first house of Dickens' married life as a museum. At 48, Doughty Street, WC 1 they have his chair from Gad's Hill Place, near Rochester, his knife rests, manuscripts of Hollywood productions, some of his letters and first editions. In 1965 13,156 visitors found it worth looking round. But to those who are anti-Dickens – and there are many (just ask people) – it also seems to be going too far, and to be unhealthy as well, to preserve under glass a brown and crumpled rose which rested on his body when he died in 1870.

Many things to many people, nothing to some. Dickens himself to most isn't dull as a character for study. He is one of the most fascinating literary men this country has ever produced or is likely to produce.

And in studying him one can look more benevolently, perhaps, on some of the older activities of the Fellowship, like the visit to Booth's Distillery on 8 March and the occasional dressing-up in period clothes.

Charles Dickens was born in Portsmouth. He moved to London with his parents in 1814, and then in 1817 to Chatham. His father was given to the construction of complicated sentences which may be a key to his son's later style. The family were poor. Dickens himself was a self-centred boy, leaving school at 15. Although the family spent some time in Marshalsea Prison for debt, the poverty of Charles Dickens childhood was probably not so severe as popular imagination makes it.

Certainly he knew poverty. It marked him for life and he was always more "on the side of the workers" than elsewhere. It was his knowledge of being poor that was probably behind the compulsive drive which kept him writing and pushing himself until a premature death from overwork. He was briefly a reporter in the Press Gallery in Parliament. Politicians didn't appeal to him. At one time he envisaged becoming a fulltime actor (he acted frequently in later life up and down the country), but he missed a Covent Garden audition through sickness.

By 1824 his father's debt (it was small) was paid. In 1833 Dickens, who for years thought little as a journalist of producing a steady two columns a day, made his first appearance as a creative writer. From the first appearance of his *Sketches by Boz* his future was fixed. Money began to flow in, and by the age of 21 he was becoming known.

By the time he was 25 he was famous. Above all he worked. He pushed himself to produce as though compelled by a massive neurosis. There was a link between his drive and his own great hunger for affection.

He needed affection more than most men and in his life it usually fell short of his need. With success in his hands he married Kate Hogarth, daughter of a Scot who published a series of his sketches. She was to bear him ten children and to be later legally separated from him to make way for Ellen Tiernan, an actress who became his mistress. They moved into Doughty Street where they lived from March 1837 to the end of 1839. Dickens lived in a series of London houses, from Camden Town to Camberwell, but notably at 1, Devonshire Terrace, Marylebone Road, which was replaced by an office block after the last war. Holidays were spent at Broadstairs (where there is an annual Dickens Festival). Dickens also acquired Gad's Hill Place, a mansion near Rochester, which was his favourite home.

Strange relationships with his wife's sisters – Mary Hogarth who died as a young girl – and Georgina Hogarth, who virtually ran his home for years – have provoked millions of words since.

Oliver Twist, *Nicholas Nickleby*, *Barnaby Rudge*, *The Old Curiosity Shop*, and *A Tale of Two Cities* were soon pouring from his mind. A study of his handwritten manuscripts is interesting. The writing, sometimes large, flows almost in a torrent with few crossings out and few alterations and additions. The later manuscripts are much more altered and corrected as though the perfection Dickens envisaged was more difficult to achieve.

His output and the quality of it in his day was incredible. It would be no less incredible today though his style now might not please any publisher. Today too he would certainly have to face a series of libel actions, for many of his characters were drawn from life. One of them, Mr Squeers, was really an attack on one, William Shaw, who died early as a result of it.

Dickens was vain, an exhibitionist, restless, uncomfortable to live with, sometimes pompous, often unhappy. But above all he was a hard worker. And his large family of relatives were prepared to live happily on his back – a fact he probably enjoyed while he was forced to go on flogging himself both to satisfy his ego and to produce the money to keep them all.

Of his children he once said he had "brought up the largest family ever known with the smallest disposition to do anything for themselves."

Two visits to America to give readings of his books were astounding successes. It is unlikely that any writer today could equal the results. During the second tour not long before his

THIS Charles Dickens is pre-occupied with problems of communication, too, and has chosen songs by which to solve them. His latest single, That's The Way It Goes, made the top 30. He has another coming out on 11 February – called So Much In Love. Enjoys the novels of Charles Dickens but about contemporary life says: "We are twenty years behind the times"

same

d (which it probably helped to ha he gave 76 readings in 20 w nd made a net profit of nearly £ . But in his lifetime he wasn't a led by everyone. *The Times* c ntly attacked his books and s *The Cricket on the Hearth* that it w twaddling manifestation of di ' On another occasion it re him of "a deluge of trash". s who have read him (and th many who haven't) recog- ni some of his books are shape- le rbose and trying to the pa to sit through. His *American* A the first American tour, w rtainly not have been pub- lis ther, with any other name bu wn on them.

end he asked for no mo ls other than his printed wo l he once said of his copious co adence: "Would to God ev tter I had ever written was in th " – i.e., on a bonfire. He has no l don memorial apart from a bas ief of his head on a pub in Parl ent Street, Westminster, and anot bas relief in Marylebone Roa He was buried in the Abbey thou he wanted to lie elsewhere.

His letters – he was an industrious letter-writer, turning out 20 or more in a day in addition to his other writing – are now being edited into 12 volumes, being published over the next ten years. So far 12,485 of them have been recorded and copied, having turned up all over Britain and in America, Russia, Hungary and Japan. Others are still being discovered and "new" ones often appear at Sotheby's sales.

One man I quizzed about the work of Dickens – a very literate man in his seventies, well-read on the London of the author's day – said he would be unwilling to read him. And he added:

"He's dismal, depressing, and on the whole better dead as a writer, having done well in drawing attention to the abuses existing in his day."

That was one view. And when did *you* last read one of the books by Dickens?

WHY BURTON AND TAYLOR ARE PLAYING FAUSTUS

by DAVID AMBROSE

Dear Professor Coghill: I read in the Daily Express *you were looking for an understudy for Miss Elizabeth Taylor. If you want someone who is like a twin sister to Miss Taylor, you will find such a person living at* (an address in Crouch End, London, is given). *Her name is ———. She does not know that I have written. A Friend.*

This is one of the letters resulting from the vast publicity already received by Professor Nevill Coghill's production of Marlowe's *Doctor Faustus* which opens at the Oxford Playhouse on 14 February. It will run for a week with an undergraduate cast headed by Richard Burton and with Elizabeth Taylor in the non-speaking role of Helen of Troy. The profits, as yet incalculable, will go to the Oxford Playhouse Fund.

"The story that I actually *discovered* Richard Burton simply isn't true," says Professor Coghill, talking in the quiet of his rooms in Merton College. From there the world of news-hounds, ticket touts and autograph hunters which his production has unleashed seems a universe away. "When I first met Richard he had already made his mark as a promising young actor. It was a day in 1944. There was a knock at my door and in came this complete stranger who said in a musical Welsh voice: 'I would like to recite some poetry to you.' He did 'To be or not to be,' and it was perfect.

"He wanted a part in my production of *Measure For Measure*. I had already cast it, so I could only offer him to understudy as Angelo. But it turned out he had to play the part and was a sensation."

It is characteristic of the man to discuss with self-effacing readiness the "magnificent generosity" of the Burtons, allowing his own years of unsparing effort on behalf of university theatre to be overlooked in the glare of star publicity. But there can be no doubt that his work, his tireless encouragement of generations of aspiring actors and writers, helped prompt Burton to make his offer.

"Richard and Miss Taylor, as she then was – as she still is, I suppose – came and lunched with me in the summer of 1964. We were talking about the money still needed over the £60,000 we'd raised to finish renovating the Playhouse. Right out of the blue he said: 'I'd like to help.' He'd always wanted to play Faustus, and said if I'd direct he'd give his services free. Of course I agreed, on condition that Miss Taylor played Helen. It's all very well, as some productions have, casting a man as Helen to underline the confidence trick played on Faustus: but Marlowe could never have intended me to waste the world's most beautiful woman when his play demands just that person. Besides, think of the box office . . ." But his point is a serious one, and he explains swiftly and clearly that Faustus' deception is best revealed in other ways. "I'm keeping my stage tricks secret for the moment."

The Burtons are to join rehearsals, which have been going on for several weeks, at the end of January. "I'm sure they will 'muck in' with the rest of us quite easily. Richard will be one of the boys – an undergraduate again, and Miss Taylor will have the warmest of welcomes."

Meanwhile the applications for seats pile up, even though seat prices have been raised. Some even offer money to stand, and endless claims to preferential treatment are put forward:

"*Some years ago I was at Oriel College, but assume this is of no importance.*"

"*Having spent three and a half years training as a nurse in Oxford, I am sure the production would be really worth the journey from Stockport.*"

Requests for single seats and block bookings have come from Switzerland, Australia, America, and the Channel Islands. One letter begs two seats for "Professor Coghill's coming production of *Tamburlaine*".

The fact of his directing a cast comprising members of the OUDS and the world's two most sought-after stars mirrors the pattern of Nevill Coghill's long connection with the theatre. His open-air productions are particularly well known. "I've always used the natural setting and dispensed with intrusive scenery. The audience must feel it is the privileged intruder upon an imaginary world." These all had undergraduate and amateur casts. But he has also directed professionals like Gielgud and Peggy Ashcroft in *A Midsummer Night's Dream* at the Haymarket in 1945, and with Frank Shelley co-directed *Romeo and Juliet* at Oxford. In 1951 he directed Vaughan Williams' *Pilgrim's Progress* at Covent Garden.

"By nature I am a teacher," he says. "Custom makes me at home with undergraduates, and they accept the academic approach readily, whereas in the professional theatre there is a traditional mistrust of the academic. I think I was right to remain a don, though admittedly the last 50 years has seen a steady growth of academic influence in the theatre, running from Gordon Craig and Granville-Barker to men like Hall, Brook and Guthrie. All are keenly aware of academic standards. I disagreed with what Brook did in *Lear*, but he did base his production on an arguable interpretation of the play as put forward by Professor Jan Kott. He knew exactly what he was about."

Actors too, he says, are becoming more academic. "I've often argued textual points with Patrick Wymark during his Stratford seasons before he went into television. Olivier proclaims that some knowledge of textual sources is vital to the understanding of certain parts."

He prepares to leave for the afternoon's rehearsal, happily acknowledging that this will always be thought of as "the Burton-Taylor *Faustus*". But clearly he and the remainder of the cast are labouring to make this production memorable in its own right. "Above all," he adds, "it's an amateur production and one in a good cause. The Arts have been done down by the Sciences for too long. They've had to apologize for their existence." Then, in tones of confidential enthusiasm: "What I'd really like to do is build a vast Arts Centre in Oxford. About £100,000-worth. Only a dream, I'm afraid."

And yet, as he goes, one begins to wonder . . .

Cupboard love but mind the bucket

sums up an incident in William Wyler's new film comedy *How to Steal a Million Dollars and Live Happily Ever After*. Audrey Hepburn makes an unlikely charwoman and Peter O'Toole is the amorous night watchman. They are both disguised as members of a museum staff and there's a priceless Cellini statue involved. "I used to scrub my room in Notting Hill Gate regularly when I was a 30s a week dancer", says the usually elegant Miss Hepburn

HEAD OVER HEELS

No fashion story is complete without the final etceteras. Here are four pages of top-to-toe ideas for the observant girl of 1966

Fashion report by Shuna Harwood

Gold on white for evening. Snaky belt with flat clasp matches the cigarette case which zips around your cigarettes, £2 19s 6d at Fenwicks. The belt is from Dickins & Jones, about one guinea. The matching bracelet is also from Dickins & Jones

Photographs by Peter Akehurst

Scarlet and navy suede and leather butch cap with stitched peak, 3½ guineas at The Yellow Room. Boots are all suede, also scarlet and navy by Terry de Havilland, 10 guineas at The Yellow Room. Black cube earrings, 7s 6d by Jewelcraft at Bourne & Hollingsworth

Beads not bows, in various colours, from 30s at Maxine Leighton

Waist check with a belt from Trecamp at one guinea. Sweater is navy lambswool by John Laing and comes from the David Jan Boutique at 4 guineas.

Skirt is from Susan Locke's Boutique and costs 4 guineas. Bangles are all by Jewelcraft, at Bourne and Hollings-worth and Peter

Robinson, 5s 6d each; the chequered pin fastened to them costs 7s 6d, and the yellow enamel ring is 5s 6d. Both by Jewelcraft

Burgundy felt hat 3½ guineas at Maxine Leighton and a darkly spotted silk scarf, from a selection at Fenwicks

Right: Hat to weather any weather: this white felt stormbrero with its own jersey scarf costs £3 9s 6d at Fenwicks

Trecamp, 46 Carnaby St, W 1 (REG 5164)
David Jan Boutique, 1a Hampstead High St, NW3 (HAM 1726)
Susan Locke, 414 King's Rd, SW 3 (FLA 1998)
Bourne & Hollingsworth, 116 Oxford St, W 1 (MUS 1515)
Peter Robinson, Oxford Circus, W 1 (MUS 7700); Strand, WC 2 (TRA 7890)
The Yellow Room, 42 Elizabeth St, SW 1 (SLO 2607)
Fenwicks, New Bond St, W 1 (MAY 9161)
Dickins & Jones, Regent St, W 1 (REG 7070)
Maxine Leighton, 88 Sloane St, SW 1 (SLO 2607)

HEAD OVER HEELS

Beige or black instep-buttoned shoes by Carvil, 10½ guineas at Deliss

White crushed leather bag, £1 19s 11d and matching ultra-soft flat toeless shoe, £2 9s 11d, at West End branches of Saxone

Summer shoe for sportsgirls, navy and white pillow ticking with navy leather, by Saxone £2 19s 11d at 297 Oxford St only. Available March. White wool trousers, 5½ guineas at Susan Locke

Above right: Camel and beige leather co-respondent shoe, from Saxone at £3 9s 11d

Right: Black and white lace ups for Al Capone girls: £2 19s 11d at Saxone, Oxford Street only

Mediaeval silver glitter for this hood and boots tucked inside your party coat. Both by Martha Hill at High Thyme £1 15s 0d each. The gold chain mail bracelet is from a selection at Dickins & Jones,

Nouveau classic: black patent with multi-coloured bull's-eye, 10 guineas at Charles Jourdan

Captured! By two black belts from The Yellow Room: top, gilt-buckled 7 guineas, below, diamanté-buckled, 4 guineas.

Below: Black and beige crepe evening shoe, buckled with diamanté, 10½ guineas at Charles Jourdan

High Thyme, 6 Ganton St, W 1 (REG 0015)
Susan Locke, 414 King's Rd, SW 3 (FLA 1998)
Dickins & Jones, Regent St, W 1 (REG 7070)
The Yellow Room, 42 Elizabeth St, SW 1 (SLO 2067)
Saxone, 297 Oxford St W 1 (GRO 6921); 181 Oxford St (GER 0057); 502 Oxford St, (MAY 2138); 74 Regent St W 1 (REG 4783); 241 Regent St, W 1 (REG 1521)
Deliss, 40 Beauchamp Place, SW 4 (KEN 0778)

Is it possible to transport a scruffy dog into the perfumed world of Cruft's? Photographer John Goldblatt was sent to the Dogs' Home, Battersea, to find a mongrel and take her to a dog's beauty parlour in Knightsbridge. He found Honey, as grimy a bitch as the East End has seen. Reported Goldblatt: "Honey was a very gentle dog without a hint of malevolence. I drove her to Town & Country in Sloane Street, where Cruft's exhibitors posh up Top Dogs." First they washed her, then they shampooed her with pine tar in a large sink. Honey was then wrapped up in towels for 20 minutes to stop her from getting cold, then given a coiffure with a hair dryer for about 20 minutes. She was brushed with steel wire brushes and combed. Her coat was trimmed, first with scissors, then with clippers. A manicure followed. Honey had become a lady – or at least a demi-mondaine. But her moment ended like Cinderella's. Law required her back at the home before sundown in case her owner came for her. She left *London Life* in state, in a minicab, a perfumed, wistful enchantress. Observed Goldblatt: "She was a darling: if I had not been living in a flat I would have had her for myself." But in the three hours she was in the *London Life* office she had had two scraps (minor) with the dog on our cover – and three offers of a home.

THE WORLD OF THE TOP DOG

by Anthony Cave Brown

Britain deifies its dogs this week in a ceremony beneath the great steel gables of Olympia which at once reveals all that is oddball and rational, lonely and loveless, obsessed and kind and hopeless in British society. The name of the ceremony is Cruft's. This — the 70th such ritual since it was started by a dog-biscuit salesman — marks the Golden Age of the Dog

The nation now spends £50 millions each year on its dogs, guarantees by law a degree of security for the dog which few humans enjoy, rewards the dog's fidelity, selfless loyalty and devotion by granting it a place in the national affections exceeded only by money, children, sex and success.

The phenomenon of the dog in the 20th century is now being examined by social psychologists seeking to explain why man finds through his dog a kindlier existence than he himself can provide; why the dog brings to the lonely, childless woman, the deserted antiquarian an affection, the hunger for which may border on the suicidal; the social reasons why man has allowed this species to forsake his natural function – hunting and protection – and become degenerate: completely dependent upon his master.

There is also another phenomenon which the sociologist is watching closely: the cult of the Top Dog which is close to the Loved Ones: that unhealthy, aberrated, obsessive love for an animal which, to an extent, is embodied in Cruft's. It is a perfumed, pampered world which to criticize, is to invite a charge of morbid misanthropy in the critic.

The radical attacks this world, this concern for the well-being of dogs, be they aristocratic, bourgeois or proletarian: sees in this adulation much of the sickness of a world which permits one-third of its population to go hungry because it does not supply them with the basic daily calorie ration necessary forsurvival (2,300) while it gives a 1,950-calorie a day Alsatian 3,000: gives a lowborn

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mongrel shins of beef at 1s 8d a pound daily at the Dogs Home, Battersea, while an East of Suez peasant is fortunate if he gets meat quarterly.

The dog lover responds by observing that without the love of dogs the world would be transported closer to the cold, rational level of existence envisaged in Orwell's 1984.

Whichever is correct, in Britain it is almost a worse crime to kick a dog than to hit a child: the social odour surrounding the man who has been indicted for brutality to dogs is approximated only by that attendant upon an irredeemable alcoholic.

There are about 10,000 Top Dogs in Britain's total dog population of about five million. These are the aristocracy amongst a canine population which, generally, is treated with sanity and affection even if spoiled, overfed, over-privileged: the companion on a country walk; the dog in the box beside the children's bed; the mongrel asleep in front of the fire; the ball of fire among the chickens in the farmyard. Then there is the work dog which is, by and large, treated with as much affection as the pet: the Alsatian guard dog, the collie on the moor, the hound at the hunt, the gun dog.

The aristocrat is the dog about which the rationalists are caustic, and then, usually, more because of the owner and his indulgences than the dog and its caprices.

This is – they say – a bracket of humanity which provides satin couches for pekes, crocodile-skin leashes studded with diamanté for spitzes, which provides stately funerals and obelisks and long obsequies, the dog idolator who assumes expressions of reverence like that on the face of a newly-delivered mother; the woman who is transported from the anguish of a failed marriage by cradling her poodles: that portion of society which gives the gentledog security from the cradle to the grave in a world which knows no such security – the world which makes the Top Dog the shrine of a bent love.

Cruft's is the essence of the cult of the Top Dog, of the process of caninization, the path of deification. The show is something of an anachronism (a charming one nonetheless), something of a portrait of society today. Sixty thousand, possibly 100,000 dog-lovers make the pilgrimage to Olympia, representatives of about 1,600 kennel clubs. They come by tube, train, bus, cab, hired car, chartered Boeing, hired Caravelle, aboard VC10's – they have even chartered a liner to sit in rings and watch owners cupping their dogs heads, lifting their tails, or walking along the aisles to look at dogs which sit in cubicles suspiciously like knight stalls in cathedrals.

At the entrance is this macabre piece of advertising "Top Dogs eat – TOP DOG", and they wander beneath giant slogans announcing "Bonio – for strong teeth, healthy gums" . . . "win pedigree puppies here or free dog food" . . . "feed him Chappie, Chum, Buster." Notice doggie people, the upper crust which goes to Cruft's, are as distinctive as horsy people – tartans, chukka

TOP DOGS '66

A portrait of the breeds which are most popular at Cruft's this year and from which the Supreme Champion will, doubtless, be chosen.

Alsatian. The more accurate title of the Alsatian is German shepherd dog. They descend from two earlier but much respected types of herding dogs. At the end of the 19th century the sheep-folding dogs of Wurtemburg were crossed with those of Thuringia. This mating produced dogs that were both powerful and intelligent. The first Alsatian came to England in 1911 but caused little interest until the 1914 war when their intelligence, sagacity and power as messenger, guard and medical supply dogs in the German army was noted. These dogs are now the most popular breed both in Britain and America. The ideal height for dogs is 24 to 26 inches at the shoulder and for bitches 22 to 24 inches. Immense importance is attached to movement, which should be like the free loping gait of the wolf. Such a gait is only possible with well-placed shoulders and the various parts of the body in correct proportion one to another. The length of the body from the junction of the buttocks should be slightly greater than the height of shoulder. The sides are flat, the necessary heart and lung room coming from the depth of the brisket. The head is long, lean and clean cut, broad at the back of the skull and tapering to the nose. The ears, which are broad at the base and pointed at the tips, are carried erect. Eyes almond shaped and as dark as possible. Legs perfectly straight with plenty of bone. Colour unimportant

Boxers. The boxer not only has lovely lines, muscular strength and good colouring, he is gay, loyal, loving and brave but seldom unnecessarily aggressive. The boxer's history is less than 80 years and the early chapters were written in Germany, although the first named ancestor of the breed was an English bulldog named "Tom." The *bullenbeisser* is an old, rough, tough Continental breed descending from the mastiff and approximating to our own bullmastiff.

It was almost certainly with the idea of refining the old breed, without losing its courage or tenacity, that a part *bullenbeisser*-bred bitch called "Alt's Schecken" was mated to "Tom".

The colours of the boxer are fawn and brindle, or fawn sometimes with white markings. Height 21 to 24 inches at shoulder, average weight 62 to 66 lbs. The body is muscular and lean, with deep chest, well sprung ribs and clean sloping shoulders. The neck round, of some length, gracefully arched and free from dewlap. The back must be short, broad and strongly muscular. A characteristic of the boxer is the pronounced stoop, giving the head a distinctive appearance. Head must not be too broad, cheeks well developed and free from bumpiness, muzzle deep and broad with a dark mask; length of muzzle one-third of total length of head. When looking alert, wrinkles show on forehead; slight wrinkles on face reach from base of nose downwards

Rough Collies. This shepherd's dog is of an ancient family. Geographical conditions have had a considerable effect on the development of this type – wild mountainous country demanded strong dogs capable of defending their flocks against wild animals, and cold climates required dogs to have cold-resistant coats for protection as they guarded their flocks at night.

In Britain the early elimination of wolves reduced the necessity for aggressiveness in our sheep dogs, which have been expected to herd rather than defend. It was not until 1958 that they received wide public acclaim for their intelligence, toughness and loyalty, when they were awarded their first challenge certificates. A breed never gets known for its looks or character unless it appears at dog shows, but only too often it then ceases to do the work for which it was bred. The collie is no exception – it has now found itself a very useful role in daily life, excels as a baby sitter, companion for children and family friend.

The shoulder height is between 20 and 24 inches for dogs and, for bitches, between 18 and 22 inches. The coat must be double, the undercoat soft and shaggy, with the legs well covered all over. The colour is immaterial, though many prefer red fawn or slate. There is little hair on the nose. The sharp enquiring expression is a distinctive feature of the breed

Welsh Corgis (Pembroke). The Welsh cattle dogs seem to have kept their integrity down the years and there are numbers of people who believe that small, short-legged dogs with a great resemblance to the herding dogs of Wales and the Heelers of the north of England were the original dogs of these islands and in possession even before the arrival of the Romans. The corgi has a long, useful record on the Welsh farmsteads, so it did not appear at shows until about 1925. By 1928 the breed had been granted challenge certificates, and in 1933 the Duke of York, soon to be George the Sixth, bought a puppy "Rozavel Golden Eagle" better known as "Dookie".

The Pembroke type has a foxy head with a wide skull between the ears which are carried erect and pointed outwards. Jaw is of medium length rather inclined to be snipy. Teeth level and square, rather large for the size of the dog. Eyes well set, round and of medium size, hazel in colour. Chest broad and deep, and well down between the forelegs. The body is of medium length, tail is short. Ribs are well sprung and the hindquarters strong and flexible. Legs are short and as straight as possible, with feet oval and strong. The coat is of medium length and dense, colour being red or red and white, or sable, or black and tan. The approved weight is from 20 to 24 lbs, and the height should not exceed 12 inches at the shoulder

boots, tweeds, duffle coats, bowler, veldtschoen, Dior stockings, twin sets and costumes.

It has its own terminology (mostly incomprehensible); regulations as all-embracing as the statutes. These are such that there has never been a detected case of ringing or fraud, and Cruft's has become as important a social event as the Chelsea Flower Show, Ascot, Henley, Trooping the Colour.

Cruft's was founded as a piece of shrewd commercial opportunism by Mr Charles Cruft – a man who made a fortune out of dogs, and an important place in British society (his authority in the dog world was at the same degree of eminence as is the Lord Chief Justice's in human existence) without, let it be said, ever owning a dog himself.

He started the show to sell dog biscuits to terrier lovers (then the favourite top dog) 26 years after a Mrs Tealby took four curs off the infested streets of London, fed them in her kitchen, and so started Battersea Dogs' Home. Thus was created a Ritz (and a Rowton House) for dogs.

The son of a jeweller, Charles Cruft left school at 14 to become an assistant at the shop in High Holborn of Britain's first dog biscuit manufacturer, one James Spratt. His first show (Cruft was a great salesman and an even greater showman – one of the greatest) attracted 570 entries. Cruft's '66 has attracted about 8,400. Today it is the biggest show on earth for dogs and, it is claimed, the supreme championship, the great moment in the ritual of caninization, is the supreme champion of the world.

But is it? Continental breeders contest this claim because – and rightly – they protest that the British Government's quarantine laws are so strict that no foreign dog has been able to compete.

The supreme champion last year was Fenton of Kenwood owned by Miss Monica Godden of Oxfordshire. Miss Godden received two immense silver cups, each worth £1,000, which she has kept for one year, one gold trophy, one silver cup, one silver salver, and great personal prestige, but no cash. Cruft's does not award cash prizes. Where the cash rewards come from such an important success is in the £150 million commercial world surrounding dogdom – the accolade of a supreme championship places the Top Dog on the same level in the dominion of dogs as a crown prince in the dominion of man.

The "services" of a supreme champion are worth up to 100 guineas. This is reduced rarely except, possibly, if the mate is of such aristocratic origins herself that union would produce lineage of great distinction. Then, often, liaison is permitted free. The champion is otherwise as assiduously protected from importunate dogs of a lower order as a titled father protects his favourite daughter from the attentions of a farm worker. There has been, incidentally, high demand for the sperm of British dogs in America. Quite apart from a traditional British suspicion of such calls – even though one American offered 5,000 dollars for such assistance in his kennels – America has to

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Pekinese. The breed was unknown in the Western Hemisphere a century ago. It came to Britain through the suicide of the last of the great Imperial Chinese breeders, Dowager Empress T'su Hsi. She disliked all Europeans and exhorted her dogs to "bite all foreign devils instantly". Around her body – when British and French troops sacked the Summer Palace in Peking in 1860 – were five little dogs which were destined to travel to England and become the most popular of all toy dogs. Not one of these original dogs bred, but more were obtained from China, smuggled out because it was a crime for a Chinese to sell dogs to foreigners.

The Pekinese is dignified and calculating, is obstinate and, though he can be infuriating, he is never disloyal. Their shape is leonine, the body being comparatively heavy in front and tapering off to the waist. The head should be massive, the skull being wide and flat between the ears, which are long, drooping and well feathered. The wrinkled muzzle is very short and broad. Legs very short, the front ones being bowed at the elbows. Behind they are lighter. Coat is long, straight, flat, not curly; thick undercoat. Profuse feathering on thighs, legs, tail and toes. A heavy mane forms a frill round the front of the neck, and the curled tail is carried proudly over the loins. Colours are numerous and beautiful. Ideal weight 7-12 lbs

Poodles (Toy and Miniature). The poodle's origin is known for sure. Traces of the breed can be found in the 16th century in England, Italy, France and the Lowlands. The word poodle is derived from the German *pudel*, a low-German word meaning to splash in water. In origin it is believed to be a sporting dog: in old prints they nearly always appear with the traditional lion clip.

The earliest poodle we hear of in this country was the white *pudel*, "Boy", the much-loved companion of Prince Rupert.

The poodle's head is long, straight and fine, the skull not broad and having a slight peak at the back. The neck well proportioned and strong to admit of the head being carried high. Back short, strong and slightly hollowed, loins broad and muscular, ribs well sprung. Feet rather small and of good shape, toes well arched. Foreleg straight with plenty of bone and muscle. Hind legs very muscular and well bent. Tail set rather high, never curled or carried over back. Coat very profuse and of hard texture, very thick and strong, of even length, the curls close and thick, without knots or cords. Colour usually all black, all white or all blue, but all solid colours are accepted. Poodle (miniature) should be a miniature replica of the standard poodle – height at shoulder must be under 15 inches. Poodle (toy) height at shoulder must be under 11 inches

Labrador Retrievers. Throughout the 19th century one finds a number of references to Labrador retrievers as well as "St John's dogs" and "lesser Labradors", but of their size or how they differed in appearance little is known. The earliest dogs appear to have come to Britain from Labrador in trading vessels, generally carrying fish, which called at Poole, Dorset. The seamen found a ready market among sportsmen for these hardy, intelligent, excellent gun dogs. They had to be hardy since Labrador fishermen used their dogs to retrieve fish that had escaped from the hooks and nets, while settlers used them for retrieving the wild duck they shot on the rocky, wave-beaten shores. Even in winter a working dog might be in and out of icy water 20 times in a day.

The coat is short, free from wave, with a weather-resisting undercoat, and altogether distinctive, being generally black, chocolate or yellow in colour. The wide skull affords plenty of room for the brain. There is a slight stop, and the head is clean-cut without any fleshiness of cheeks. The jaws are long, powerful and devoid of either snipiness or exaggeration in length. The eye may be brown or hazel. Neck long and powerful. Shoulders long and sloping. Chest should be of good width and depth. The tail is very characteristic, having a peculiar rounded appearance, from which it is known as the "otter tail". Height between 21½ and 22½ inches

Spaniels. Cocker spaniels are universally popular; no dog can adapt better without losing its character or charm. It has become more of a companion than a gun dog. Its history as an independent breed is not long although small spaniels have been used for work on rough land with thick, low covert for a very long time. Although they can and will retrieve, their true work is to push out game for the guns. The number of cockers registered in recent years has been astounding. In 1939, 5,372 dogs were registered; in 1947 the total was 27,000 – a record for any breed. Now around 6,000 new registrations are made each year.

The weight should be between 25 and 28 lbs. and within that compass a good deal of power should be compressed. Their legs, which have plenty of bone, and are feathered and straight, should be sufficiently short for concentrated power, but not too short to interfere with full activity. Feet firm, round and catlike. The neck is long, strong, muscular, with shoulders sloping and fine, and the chest deep and well-developed, but not too wide. The stern should never be carried higher than in a line with the back, and the lower the carriage and action the better. The coat is flat and silky in texture, with sufficient feather, but not too profuse and never curly. The skull and forehead should be well developed; ears lobular, set low and well clothed with hair

This is where some of

Photograph by Peter Akehurst

that £50,000,000 goes

It costs more than a licence fee of 7s 6d a year to keep a dog, as a swift glance round Harrod's pet department will prove. Whether your dog is the type which dresses for dinner in diamanté collars, or simply requires something rather valuable to brisk up his teeth on, you can find it here. And when you've stopped finding it, you're liable to discover that there's not much change out of £20. (Consoling note for mean dog-owners: not all these items are vital, and some dogs, including the Jack Russell terrier in the photograph, wouldn't want them anyway. Included in the picture are a tartan rug (under the basket) £1 3s 9d; cowled dog basket, £3 3s 9d (the washable cushion in it costs 15s); small travelling case, £2 14s 6d; Good Grooming case, £5 15s 6d; dog towel, 8s; plain leather collar, 3s 6d, and lead, 4s 6d; glass bead collar, £1 2s 6d, and pearl collar, 19s 3d; two woollen coats, £1 18s each; navy knitted coat, £1 9s 6d; bone-handled comb, 6s; dog whistle, 11s 9d; rubber bone, 2s; His Master's Slipper to chew, 7s 6d; yellow rubber pull, 5s 11d; and circular rug, £2 7s. And you can, of course, buy dogs at Harrods: their Jack Russell terriers cost 12 to 14 guineas

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buy the dog or it gets nothing at all: for veterinary science has found no way so far of keeping dogs' sperm fertile longer than 24 hours. And if there is mesalliance in the kennels involving the supreme champion it causes as much consternation as surrounds society's surprise when a titled woman or a very rich one is caught in liaison with a lout. Unquestionably, throughout the world of the Top Dog there is a strong hint of racist sexual purity which is not – according to social psychologists – unlike that which confronts humans in matters of racial colour.

The supreme champion is glorified like an Olympic gold medallist. So is the owner. In the 51-page Cruft's issue of the *Dog World* of 12 February, 1965, this process of deification reached such hyperbolic crescendos that not only the front and back covers were given over to portraits of Fenton of Kenwood but nine other pages were covered with advertising written like solemn hymns extolling the virtues of the food, the medicine, the coat-care preparations, the conditioners, which brought caninization.

One full page proclaimed "Laughing Dog (a dog food) feeds best in show . . ." followed by a letter from Miss Godden stating "as you know you have supplied our kennels for over 25 years, and I am very pleased to give you permission to advertise the fact that Fenton has been fed on your foods since puppyhood . . ." A second advertisement read "Vetzyme victory at Cruft's" and ended "all the highest honours go once again to Vetzyme conditioned dogs." Another advertisement read "What made the winner's coat shine? A glossy coat, good teeth, strong bones, and that poised vitality that says unmistakably: there goes a champion!" Woffle dog food, Good Boy choc drops, Dinnodog Products Ltd., Canine Insurance Ltd., Epivax vaccines, Amplex which banishes odour in bitches in season, Maxavac TCV., Fulo-Pep, Fansyr-for-Dogs (prophylactic multivitamin multimineral tablets), Crest (for skin conditioning), Sea Products Research Ltd. – all had a part in the champion.

Miss Godden declined to discuss what securing the supreme championship had meant to her in terms of hard cash, Mr C. J. Binney, secretary of Cruft's, acknowledged "there are certain financial rewards attendant to success anywhere," and Miss Godden's mother stated: "I am too busy feeding the goats to discuss this matter at the moment." But the rewards do appear large enough to make a country bank manager glow – around £7,500.

But to examine the world of the supreme champion does throw light on the incredible world of Cruft's, of the aristocratic dog and, indeed, of the bourgeois dog.

There are hormones for the termination of unwanted pregnancies; antibiotic injections for abscessed dogs; special nursing for orphaned, sick dogs; a geriatrics system for ageing dogs; blood transfusions for anaemic dogs; anaesthetics for dogs in surgery; penicillin, aureomycin, streptomycin, chloromycetin, terramycin for bacteria-infected dogs; X-rays for arthritic dogs; artificial eyes for blinded dogs; artificial insemination for bitches; rented drums of oxygen with digitalis for asthmatic dogs; charcoal tablets for dogs with halitosis; dry shampoos and hair dryers for bathing dogs; antihistamines for dogs stung by bees; brandy for dogs with pneumonia; caesarean sections for dogs incapable of normal delivery; extensive research for cancer in dogs; general anaesthetics for dogs that have eaten chewing gum; Codeine for sickly toys; cortisone for diseased corgis; saline for dehydration, calamine and aspirin for dermatitic dogs; insulin for the diabetic, and a diet chart including milk, beef, rice, cheese, beer, wine for puppies; resection for miniature poodles with ear infection; euthanasia for dogs in extremis; false teeth to keep old sheep dogs alive; medicine for the flatulent dog; splints for dogs with fractures; tranquillisers for Bruxellois which grind their teeth; a hotline system for dogs which are haemorrhaging; sodium bi-carbonate for hive-ridden bull mastiffs; marriage bureaus for mating dogs; intra-muscular injections for dogs which are itching; laboratory attendance for dogs with jaundice; meat, calcium and vitamin preparations for dogs in lactation; gentian violet for licking dogs, psychiatrists for neurotic dogs, pain-killers for mastitis, and ovary surgery for nymphomaniacal dogs; slim cures for fat dogs, anointments for warty dogs, worm cures for potbellied dogs; physiological

MARBLE MONUMENTS FOR THE LOVED ONES

Part of the ritual for the Top Dog is its Valhalla. On ground at Ilford, Essex, dedicated by the Bishop of Chichester, there are the graves of 2,000 such dogs. Some were laid to rest with full Christian ceremony conducted by a clergyman, mourners huddled beside the 4-ft grave and weeping as their pet's oak, lead-lined casket was lowered into the ground.

The cemetery, owned by the PDSA, was part of a 36-acre patch of land destined to become "A vale of final contentment" for pets throughout Southern England. A compulsory purchase order obtained by the local council ended the plan and, since the cemetery is now full, it has been closed and future final rites will include a visit to the crematorium which has just been installed.

Mr William Hurst, consultant superintendent of the cemetery, is there on duty today, keeping watch over the imported marble monuments, Portland stone graveheads, the carefully mown greenswards, and helping dog cultists who have lost their beloved pets to locate their graves. During spring and summer hundreds of bereaved dog lovers drive to the cemetery to lay flowers on the graves, to plant bushes and ferns and to superintend the refurbishings. They enter the cemetery through a lych gate which is crowned by the sign "They are ever in our thoughts – love never dies."

The funerals even include embalming, attempts at recreating a life-like aspect by morticians – it is known as "beautification" – and the provision of coffins, graves and headstones. One of the London companies which specialize in dog funerals is W. A. Johns & Sons, funeral directors and monumental craftsmen, in Markhouse Road, East. One of the partners, Mr Leonard A. Johns, stated that a coffin costs between £35 and £60, dependent upon the wood and size. A headstone costs between £15 and £150. One of the more spectacular memorials was one made for a

saline for dogs with gastro-enteritis.

The coming of the age of the Top Dog may be to the advantage of man – but it is not always so good for the dog. As man has taught the dog not to hunt or prey – or to engage in any of its intuitive functions – so the dog has lost its natural ferocity and masculinity. Some dogs do not respond to their new roles in human society. So they – like spoiled humans – require psychiatrists: any poodle that snaps, any Alsatian that growls, any terrier that barks: in fact, any ordinary dog behaviour is to make it liable to analysis. This analysis does not relate to the couch-and-truth theory. What happens is that the offending animal is subject to the beady eye of an experienced dog handler. The usual prescription for remedying a disturbed dog is – oddly – derived from that prescribed for humans: more affection, or less; more discipline, or less. And it costs a guinea a session.

Cruft's Dog Show at Olympia, W 14 (EMP 3344) Feb 4 & 5, 9.30 a m to 8 p m. Judging begins 10 a m. Over 8,000 dogs on view. Details from the Kennel Club, 1 Clarges Street, W 1 (HYD 6651). Admission 6s adults, 3s children

Scottie of imported Italian marble for a Lloyd's stockbroker. It cost nearly £200 and is surrounded by a grave made from marble grated paving with kerbs and posts. It could be a human grave – except that it is mounted with the effigy of a Scottie dog.

On the headstones the masons chip such inscriptions as "Toppie waits here," "Your love is with us for evermore, darling," "At the going down of the sun each day, dear one, we remember you," "Memories remain," one complete verse of *Danny Boy* and – significantly – "For the loved one."

At the cemetery are such inscriptions as "TICH – Desert Rat, served 1940 to 1945 1st battalion KRRC, mongrel, awarded VC for gallantry, born 1940, died 1959 – sleep well little girl" – a sign that not all dogdom is a simpering additive to commonplace human inadequacies. But at one ceremony a dog's tomb was uncovered by a woman wearing a fox fur. The covering was the Union Jack.

Exchanges of Valentine cards – like these, which cost up to a guinea and are fine screen prints on padded silk – and Christmas and birthday greetings between dogs are part of the golden age of the canine. One group of London artists now plans to produce edible greetings cards

Blindfold with Claudia

Rock Hudson drops pillow-talking partner Doris Day for Italy's Claudia Cardinale in the Universal-Seven Pictures production of *Blindfold* opening on 9 February at Leicester Square Theatre. Rock Hudson plays Dr Snow, a New York psychologist called in by the US Government to treat an emotionally disturbed physicist Arthur Vincente (Alejandro Rey) whose neuroses have been induced by enemy agents planning to kidnap him and sell him on the international brain market. Claudia Cardinale plays the scientist's glamorous sister, a chorus girl in a New York night club.

Left: Braving rattlesnakes, alligators and quicksands Cardinale and Hudson struggle through the swamplands of Florida towards Base X, a derelict Southern mansion where the scientist is being held by a gang of international kidnappers. Above and top: Posing as a scantily dressed waxwork model in a store window, Cardinale avoids the police and escapes with Hudson in the back of a van

THE ART OF POLITICS

The annual exhibition of paintings by Members of Parliament opens in the library of the House of Commons on St. Valentine's Day. It can only be seen by a comparatively select audience of private members, but this restricted public does not deter enthusiasm. There will be about 14 paintings hung and the exhibition lasts for a fortnight.

Mr George Rogers, Labour MP for North Kensington, organises the exhibition. He has been an MP for 21 years and recently resigned his traditionally silent task of Whip in order to express his views verbally. He paints mainly during the recess, occasionally in the mornings and at weekends. "If the late night debate at the House is not terribly interesting", he says, "I slip away to the small studio near the House which is used by the MPs' painting group". The studio is, of course, equipped with a division bell. There may be some conclusion to be drawn from the fact that of the 13 contributors, only four are Conservative MPs – among them Mr Peter Thorneycroft who has already exhibited in West End galleries and Sir Brian Batsford who also works commercially on book jackets

Sir Brian Batsford (left) **Conservative MP for Ealing South describes his style as "vaguely impressionistic" and claims he is "constantly striving to get away from too much academic representation". He learned to paint during his schooldays at Repton, now says he has "lapsed to being a Sunday painter"**

Reginald Paget QC (bottom left) **Labour MP for Northampton says "My work is an enthusiastic but not always successful effort to be like something. It is certainly not a relaxation, but exhausting and exasperating. I have extremely clumsy hands; I am technically incompetent; and I have to struggle – sometimes it seems my legs will drop off. I suppose you might call it a masochistic pleasure"**

Maurice Edelman (left) **Labour MP for Coventry North calls himself, "a Sunday painter for pleasure. When I've finished, my paintings are seized by my friends – those that remain are hanging in my house. I paint imaginary landscapes which are states of feeling". He has submitted to the Royal Academy and has been commended but not yet crossed the final hurdle**

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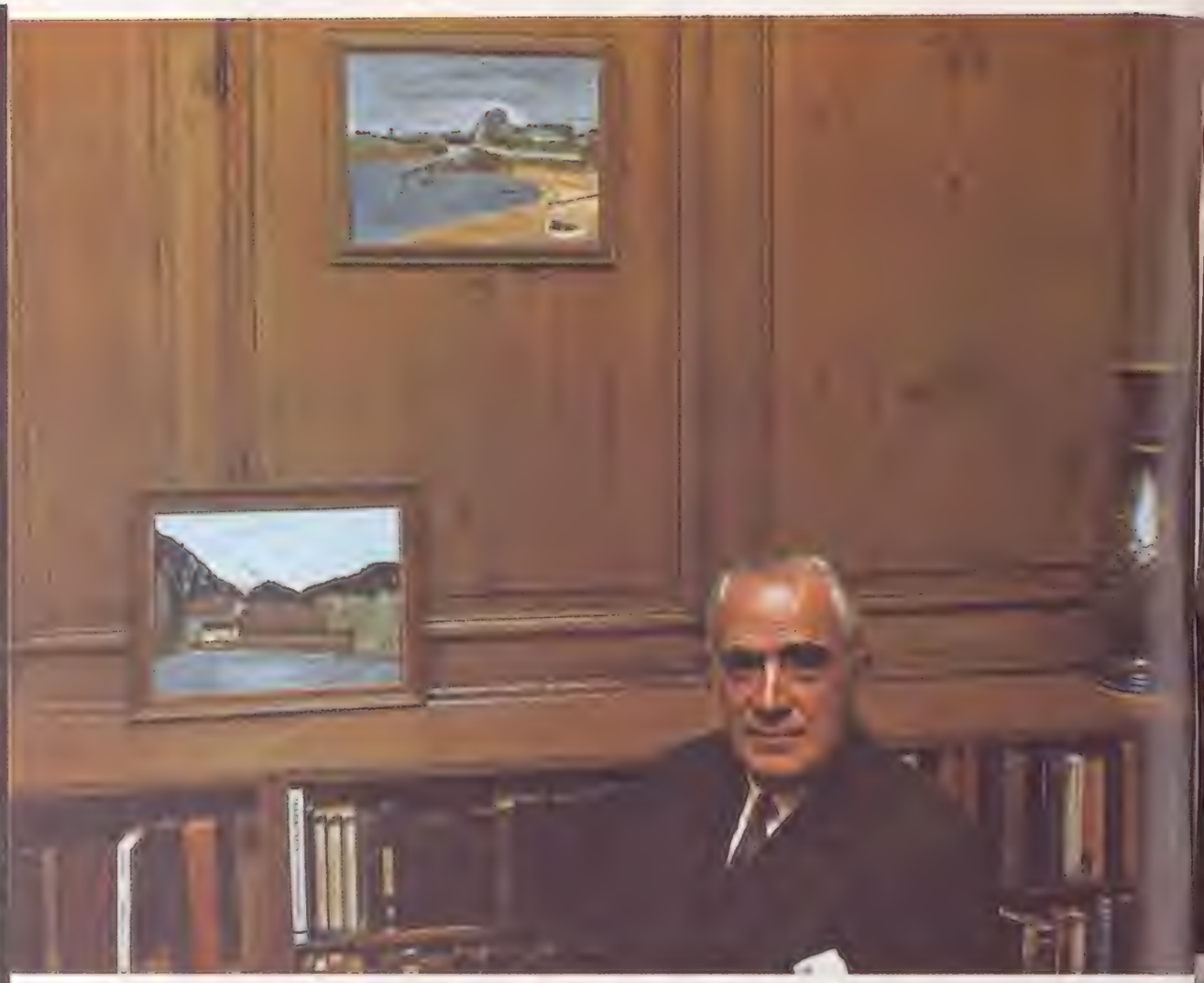
THE ART OF POLITICS



Michael Stewart (right) Foreign Secretary and MP for Fulham, with his painting

Lance Mallalieu (right) is the Labour MP for Brigg in Lincolnshire. He has been painting for relaxation since he was 13 but says he has little time to do it these days. He has submitted a picture of a rainstorm over Orford in Suffolk which is strictly naturalistic. "I usually stick to landscapes but I'm also fond of painting steelworks", he says

Maurice Orbach (centre left) is the Labour MP for Stockport South, says he has been daubing for the last 20 years and these days does about one strictly naturalistic painting each year. His entry for this year's exhibition is a simple naturalistic charcoal of a view of Sir Richard Acland's home in Devon

George Strauss (left) Labour MP for Vauxhall, paints in oil and watercolour. "The style I wouldn't call realistic and certainly not photographic", he says. He paints at weekends and when on holiday: "It is absorbing to an incredible extent, one can't think of anything else while doing it . . . . the most exciting and relaxing occupation there is"

George Rogers (centre left) Labour MP for North Kensington, describes his style as being "impressionist brushwork with a traditional technique of building up the paint". He started painting when young, gave up during the war and launched into what he calls his second period in 1945. He does not ponder political problems while he paints "It usually presents enough problems without bringing any more into it"

Sir Hamilton Kerr (left) Conservative MP for Cambridge, chose an unromantic view of a steelworks for exhibition . . . with an ulterior motive: "I did it to persuade Lord Chandos that industry could patronise paintings of industrial subjects. In America, you know, industry is a very valuable patron of the arts". But generally he paints purely for pleasure

by Sheila FitzJones

CLEAN IT UP!

The range of services that laundries and dry-cleaning firms offer multiply each year as new scientific processes are discovered. To find out which particular laundry in your area deals with which specific service – like sock-darning, express shirt-service, mattress and pillow-cleaning – contact the Guild of Professional Launderers and Cleaners, 17 Lancaster Gate, W2 (PAD 2457). Besides supplying all information, they will also arbitrate on any dispute you have over articles damaged by their member laundries (and most are members). They send the damaged garment to a committee for examination who, if necessary, will do chemical tests on a garment to find out whether a hole has been caused by too much bleach at the laundry, or by a splash of some cosmetic at home – or even by the use of an unsuitable dye during manufacture.

The Federation of Dyers and Cleaners carry out the same service to the public – will help you locate the best firm for any out-of-the-ordinary job, and will help and advise over any complaints that you might have. Their address is Glen House, Palace St, SW 1 (VIC 9130).

Here is a list of some of the special services carried out by recommended firms of dyers, cleaners and laundries in the London area:

Suede: Excellent cleaning service for suede and sheepskin clothes is provided by Suedeclean Ltd., 30 Baker St, W 1 (WEL 1967) and 57 Beauchamp Place, SW 3 (KNI 8894). If you send garments by post, they can clean them in five days, or call in and you can have them back in three days. Use an exclusive French process called "Velvatex", also give clothes a weatherproofing finish which makes them water and stain repellent and an anti-fluff process which stops suede dusting. Also will re-tint to bring things back to original shade, but will not undertake dyeing. Prices are from: 25s for full-length coats and sheepskins; 15s for jackets; shoes from 10s 6d; handbags from 15s 6d. Will also alter and repair suede garments

Hats: The Hat Hospital, 13 Lower Grosvenor Place, SW 1 (VIC 5608) will clean and reblock straw hats, felts, velours, flowered hats – indeed any kind excluding suede, leather and fur. All process is by hand and prices are from about 15s 6d to 32s 6d depending on material and condition. They can also clean men's hats, but say they find it very difficult to get grease line out round the brims. Most leading men's hatters will take in their own hats for cleaning. Dunn's reblock them on the original blocks and retrim them after cleaning – cost about 15s and takes about 5-6 weeks.

Eastman's and Achille Serre are two leading firms of dyers and cleaners who clean and reblock ladies' and men's hats.

Not many people will undertake the dyeing of hats. The Hat Hospital will dye straw hats to black, brown and navy only (will advise first as to whether straw will take dye successfully). Mills (Dyers and Cleaners) Ltd., Cawnpore St, SW 19 (GIP 1777) are dyeing specialists who will undertake to dye hats (at owner's risk) to one of their standard shades or to pattern (i.e. bring in sample shade that you would like). They don't take the work in direct, but you can telephone them to find out where their local agents are where you can leave hats (or other garments) for dyeing . . . (ie. Advance Laundries & Paramount Associated Valet Services)

Regular valeting and lady's maid service is run by University Tailors, 87-95 Wandsworth Rd, SW 8 (REL 3456). They will call at your home once a week, fortnight or month and will clean or repair any garment. Yearly rates are from 12 guineas for the monthly service (12 garments per year) to £52 10s for weekly service (52 garments per year). On a non-subscription basis they will also collect, clean, repair and deliver (charge about 16s 6d per suit, do special-care treatment on evening and cocktail wear from about two guineas.)

Pillow-cleaning (about 8s 6d) consists either of blowing the dust out of the feathers and disinfecting them with ultra-violet lamps (probably adding some new feathers too) or else steaming them – which not only cleans but also refluffs the feathers. For details of laundries who clean pillows contact Guild of Professional Launderers and Cleaners (PAD 2457). Dry-cleaners will also clean pillows (from about 12s) or place new ticking covers on them (from about 15s 6d). Best first to ask your laundry or dry-cleaner which process is best to use

Nappy service is run by Sun-White Nappy Service, 3 Hythe Rd, NW 10 (LAD 6456). They will collect and deliver either six days a week (25s) or do a three-day a week service for 15s. Will take 14 nappies per collection – extra ones cost 2d each to launder, and you can also send to them any other item of baby-wear or linen that is boilable. For small extra cost they will put in a solution that is guaranteed to safeguard against nappy-rash

Eiderdowns (like pillows) are not only cleaned (for about 10s upwards) but can be recovered too and have new feathers added (from £3). This means virtually a new eiderdown, but without purchase tax on it

Mattresses, too, can be cleaned and re-made at much less cost than buying new ones

Umbrellas: Cleaning and re-proofing of umbrellas is not ordinarily undertaken by dry-cleaning firms. You can buy liquids to do this yourself or you can send them back to the makers for re-covering – costs about £1 to £1 5s

Furs can be cleaned very quickly (24 hours or even less by special request) by Furclean Ltd, 3 Belsize Place, NW 3 (SWI 3242). Best to telephone them and they will advise where you can take it so that it will be picked up quickly (i.e. local furrier), or you can take it direct to them yourself. Costs from £2 10s depending on fur. Will also clean simulated furs. C W Martin and Sons Ltd are specialist fur dyers . . . do not take garments direct from public, but if you take them in to your local furrier, they will send them in for dyeing for you. A mink coat can cost about £10 to dye, according to size and value – takes about two weeks

On the spot dry-cleaning and minor repairs are undertaken by several central branches of Sketchleys, who provide dressing rooms, dressing gowns, and magazines while the clothes you are wearing can be emergency dry-cleaned, sponged and pressed or have minor emergency repairs done to them. Branches include those at King's Rd, Chelsea, Marylebone High St, Sloane St, Queensway, Holland Park, Earls Court Road and Notting Hill Gate

Leather: Leather Restorers, 22 Brompton Arcade, Brompton Rd, SW 3 (KEN 1580) can dye some types of nappa leather, but they have to see the articles first and advise whether or not they will take a dye satisfactorily. Also clean all leather goods and have a registered patent process for cleaning suede. Will also do repairs and renovations to all leather garments.

Chintzes can be reglazed by Frederick Clarke Furnishings, 68 Pembroke Rd, W 8 (EMP 0022), who also have an excellent range of chintzes for sale. Reglazing is a very specialised process and only snag is that it can take up to eight weeks. Charges are made by the square yard: 7s sq yd for lined curtains, 4s 9d sq yd for unlined. It is hardly worth having interlined chintz curtains reglazed as they have to be unpicked and then re-made afterwards.

'Rolls-Royce' laundry service is carried out by Express Hand Laundry, 168 Earls Court Rd, SW 5 (FRO 2345) . . . who can collect and deliver in the same day (from West End, SW 1, 3, 5, 7 and 10 and W 1, 2 and 8). People outside these areas who want to take advantage of their excellent hand-laundry can post things to them, or even send articles by taxi, when they can be returned in the same day. (Charge extra 25 per cent for all-day service, extra 50 per cent for same day service). Not really the laundry to send your household linen to as they are expensive – specialize in washing delicate lace and lingerie and treasured heirlooms like christening gowns, etc. Standard charge for laundering shirts is 6s

White Elephant Laundry, 4 Old Town, SW 4 (MAC 1202) is another laundry which hand-washes and finishes all items. But they also run a semi-hand/machine laundry service (under the name of Sycamore, MAC 7171), with a high-quality dry cleaning service including cleaning all household, soft furnishings, carpets and rugs either at their works or at your home. Also dye ornate evening and dress wear, and gloves to pattern

Blankets: Various dye-cleaning firms and laundries will carry out a process called carding on blankets . . . this means that they are not only washed or cleaned, but the nap is re-fluffed and they are returned in a mothproof pack almost as new. Sketchleys will do this – costs about 6s 11d blanket, takes about one week

Carpet cleaning specialists are the Patent Steam Carpet Cleaning Co Ltd, (LAD 2474), who will clean carpets either in your home or at their works. (Costs from 4s sq yd at home, 5s sq yd at works where it will take approximately seven days). Also dye carpets, but these must be in fairly good condition if they are to take the dye well. Costs from 15s sq yd and takes about three weeks. They will also undertake the cleaning of upholstery and curtains. Estimates are free

De-Shining of suits is undertaken by a few cleaning firms in London – Achille Serre and Davis and Son (branches all over London) can take the shine from suits which are otherwise in good condition. Achille Serre charge 35s for complete cleaning and de-shining process and will take about 3-4 weeks

Specialists to consult in case of problems: If you have a query concerning the washing, dry-cleaning dyeing etc. of any particular type of fabric, it's always best to consult the experts:

For Woollen garments or furnishings: The Librarian, International Wool Secretariat, Dorland House, 18-20 Regent St, SW 1.

Cotton: The Cotton Board, Royal Exchange (6th Floor), Manchester 2.

Silk: The Silk and Man-Made Fibre Users' Association, 51a George St, Richmond, Surrey.

Bri-Nylon: British Nylon Spinners, 68 Knightsbridge, SW 1.

Terylene and Crimplene: Fibres Division, ICI Ltd, 11 Bruton St, W 1.

Acrilan: Chemstrand Ltd., 10 Victoria St, SW 1.

Tricel: British Celanese Ltd, 22 Hanover Square, W 1.

Courtelle: Courtaulds Ltd, 22 Hanover Square, W 1.

Dynel: Union Carbide Co, 8 Grafton St, W 1.

Orlon: Du Pont Co (UK) Ltd, 76 Jermyn St, SW 1.

THE WEEK AHEAD

FRI 4

70th Cruft's Dog Show at Olympia, W 14 (EMP 3344) for two days. 9.30 a m to 8.0 p m; judging begins at 10.0 a m. Over 8,000 dogs on view representing 110 different breeds. Admission adults 6s children 3s. Details of dogs obtainable from the Kennel Club, 1 Clarges Street, W 1. HYD 6651. *See page* 26

Pop concert at the Finsbury Park Astoria (ARC 2224). Two performances by the Who, the Fortunes, the Merseybeats, Screamin' Lord Sutch, Hamilton and the Hamilton Movements and the Graham Bond Organization at 6.40 p m and 9.10 p m. (Finsbury Park Underground)

The new Covent Garden production of Wagner's *The Flying Dutchman* on sound radio at 7.30 p m. (Third Programme)

The Bistrotheque, at 127 Victoria Street, SW 1 (VIC 5018) is open. For non-members it combines drinks at pub prices, food and dancing to records at £1 per head until 3.0 a m, and a general bistro atmosphere livened by a discothèque. It is run by Falcon Stuart (photographer), Chris Long (theatrical agent) and Tony Edye, and managed by Gavin Douglas

SAT 5

One performance by the London Choral Society of Handel's *Messiah* conducted by John Tobin at 6.0 p m at the Royal Festival Hall (WAT 3191). With Pauline Tinsley, Margaret Duckworth, Grayston Burgess, David Hughes (who will be singing at Glyndebourne this year), and Benjamin Luxon

American folk singer Tom Paxton at the Royal Albert Hall for an evening of folk singing, 7.30 p m. *See picture this page*

SUN 6

Freddie Mills' Night, a 3-hour all-star variety show to be held in commemoration of Freddie Mills, the light heavyweight boxer, at 8.0 p m. Sponsored by the Sportsmens' Aid Society at the Prince of Wales Theatre, Coventry Street, W 1. (Tickets from 10s 6d to 5 guineas available from Mr Wallis, WEL 6666)

Tchaikovsky concert at the Royal Albert Hall (KEN 8212). *Nutcracker Suite, Swan Lake, Marche Militaire,* Piano Concerto No. 1, Violin Concerto, Overture *1812,* with London Philharmonic Orchestra. Conductor Stanford Robinson. 7.30 p m

Trade Fair at the Mount Royal Hotel, Marble Arch, W 1, of leather goods, luggage and handbags organized by the Leather Institute for the Retail Leather Goods' Association. Over 150 manufacturers contribute. Open 12-6.0 p m. Monday to Wednesday 9.0 a m-6.0 p m. Thursday (last day) open 9.0 a m-7.0 p m

MON 7

Sale of English and Continental glass and French glass paperweights at Christie's 11.0 a m. A number of the items belong to Leslie Caron

Before her West End opening at the Vaudeville on 23 February, Sybil Thorndike and husband Lewis Casson are appearing in a revival of the comedy thriller *Arsenic & Old Lace,* by Joseph Kessering, at the Arts Theatre, Cambridge. (Tickets, Cambridge 52000)

Dickens Birthday Dinner at the Dorchester for members of the Dickens Fellowship. Tickets 45s each, available from the Dickens House, 48 Doughty Street, WC 1 (HOL 2127). Annual membership fee to the Dickens Fellowship (open to all) is 31s 6d including a copy of *The Dickensian* post free. *See page* 18

TUES 8

French farce at the National Theatre, Old Vic, Waterloo Rd, SE 1 (WAT 7616). Opening of Georges Feydeau's *A Flea in Her Ear* ("La Puce a L'Oreille") translated by John Mortimer. Guest director is Jacques Charon, of the Comédie Française. Scenery and costumes by André Levasseur. The cast includes Albert Finney

Wanted – One Body, by Charles Dyer, opens at the Yvonne Arnaud Theatre, Guildford (box office 60191) for 3 weeks. The author and Patsy Rowlands take the main parts in this farcical chiller about a missing body and a will. 7.45 p m. Directed by Ray Cooney, it may later come to London

Wrestling at Fairfield Hall. Croydon, 8.0 p m (CRO 9291). For the first time the Paul Lincoln wrestlers challenge the Dale Martin wrestlers

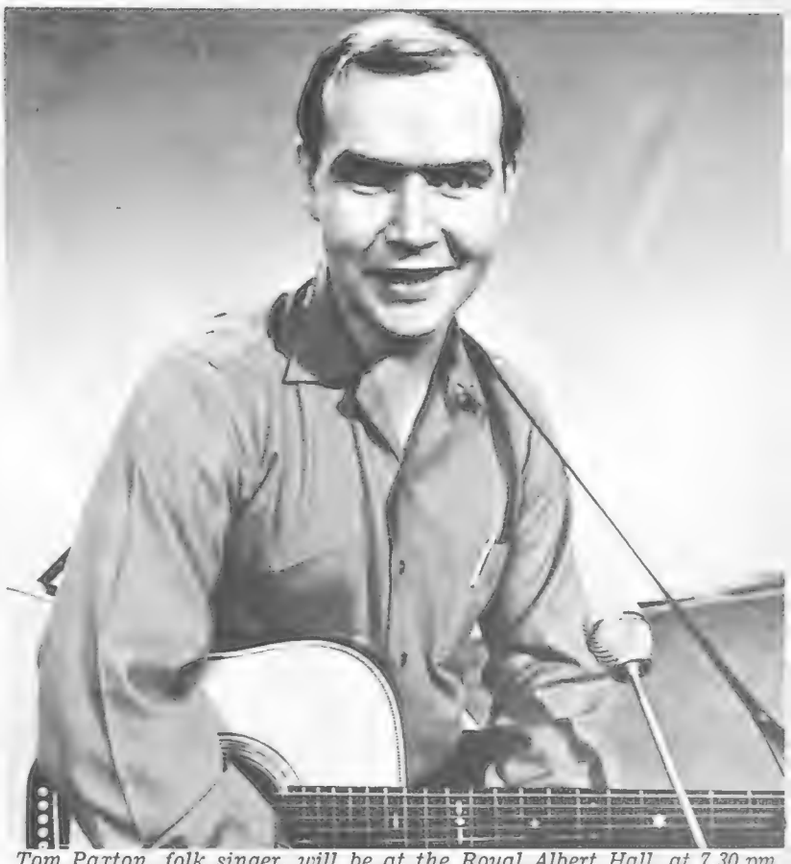
WED 9

The Winter Ball at the Dorchester to raise money for the organizers of the Conservative marginal seats in the Greater London area. Chairman Mrs Maudling. The 7 guinea double ticket includes dinner. Nina & Frederick as cabaret spot, the Black Sheep pop group, discothèque in the night club and dancing to Bill Savill's band. (Tickets from Mrs Maudling, 8 Hurlingham Court, SW 6. REN 4782)

Opening of the film *Blindfold* at the Leicester Square Theatre (WHI 5252). Stars are Rock Hudson and Claudia Cardinale

Royal Theatre, Bristol, opens its season with a double bill – Sheridan's *The Critic* and Terence Rattigan's *Harlequinade,* both directed by Val May

Lecture at the Royal Society of Arts, John Adam Street, WC 2 (TRA 2366) on Italian Renaissance Architecture at 2.30 p m by Peter Murray of the Courtauld Institute of Art. Only open to Fellows of the Royal Society and their friends



Tom Paxton, folk singer, will be at the Royal Albert Hall, at 7.30 pm on Saturday, 5 February, singing his own political folk songs, together with John Gregson, the Ian Campbell folk group, Hady West and Bill Clifton. Proceeds are for the University of Surrey Arts Festival. Box Office KEN 8212. (Tickets 2s to 10s.)

Revival of L'Enfant et les Sortileges at the Sadler's Wells Theatre (TER 1672) (in a double programme with *L'Heure Espagnole*). Translated by Viola Tunnard with music by Ravel, libretto of *L'Enfant* by Colette, and conductor John Matheson. Maureen Morelle plays the child locked in the house with the bewitched furniture. (Tickets 10s 6d to 25s)

The Queen Mother, Chancellor of London University, attends a dinner at the Senate House to commemorate the association of the Universities of Paris and London, in the British Institute in Paris

Exhibition of recent paintings by Sandra Blow at the New Art Centre, 41 Sloane Street, SW 1 (BEL 5844). 11 large paintings and a number of small oils on paper. Until 5 March

THURS 10

Royal Ballet, Covent Garden (COV 1066) included in three ballets is the first production ever of a modern 30-minute ballet called *Brandenburg No 2 & 4,* music by Bach, with choreography by John Cranko. (Tickets 10s to 37s 6d). 7.30 p m

British premiere of *Bunny Lake is Missing* at the Odeon, Leicester Square (WHI 6111). Directed by Otto Preminger with Carol Lynley, Keir Dullea, Laurence Olivier and Noël Coward as Wilson. Based on Evelyn Piper's suspense novel, with screenplay by John and Penelope Mortimer

Nova Express, second novel of William Burroughs to be published in this country (Jonathan Cape, 18s)

Opening of "Juliet of the Spirits" (Fellini) at Academy 1 & 2 Oxford Street W 1 (GER 2981)

Vladimir Ashkenazy is the soloist in a London Symphony Orchestra concert at the Royal Festival Hall (WAT 3191), at 8.0 p m. Conductor Istvan Kertesz. The programme includes a new symphony by Rodney Bennett

The Anonima Group of three American artists exhibit at the ICA (until 19 March)

All World Stamp Sale at Harmer Rooke, 2 Arundel Street, WC 2 (TEM 7941). Included is a large portion of Yul Brynner's collection, expected to fetch at least £10,000. 11.0 a m and 2.0 p m and continuing on Friday

FRI 11

Regent Show Business Car Club charity dance at the Europa Hotel, Grosvenor Square, W 1. 8.30 p m to 1.30 a m. (Tickets 3 guineas each from Mr G Sheppard, National Society for Mentally Handicapped Children, 5 Bulstrode Street, W 1. WEL 2513). Rita Tushingham, the Mills family and Julie Felix will be guests

Theatre

It is encouraging to discover the English Stage Company at the Royal Court Theatre weathering the critical onslaughts that greeted the first productions mounted under the new Artistic Director, William Gaskill. Their latest presentation, *A Chaste Maid in Cheapside* by Thomas Middleton reveals the actors relaxed and unified enough to turn in a frivolous and virtuosic account of this bawdy Jacobean comedy.

Almost imperceptibly, London's reaction to new productions is moving towards the much disliked New York pattern which says that everything must be an instant hit or an instant flop. The English Stage Company could have suffered acutely from this. *Shelley* by Ann Jellicoe and *The Cresta Run* by N. F. Simpson received notices that would have meant a very short life had they been commercial ventures. Even worse was the reaction to Edward Bond's *Saved*: the instant feeling about this was horror and revulsion which obscured the reason for the play. But *Saved* ceased to be merely an object of horror as more people were able to see it and the thoughtful critics of weekly and monthly journals had their say.

The subsidized repertory company is, therefore, in a position both privileged and powerful. By keeping plays in repertory they are allowed to expand, relax, breathe a little and find their correct level after the tensions of a first night preceded by intensive rehearsal are over. A straightforward commercial venture in the West End relies on fairly immediate approval for success, there just isn't the time or the money to keep a play on hoping that success will build up.

This advantage (one shared by the other repertory companies—The National Theatre and the Royal Shakespeare) naturally leads the critics of the English Stage Company and co to accuse them of artistic *hubris*, of being cliquey, of abusing their position by using public money on things of no interest, and often of active repellence, to that mythical object "the average theatre-goer". (These changes are rarely levelled at the National Theatre, possibly because the cast list is so formidable.)

But frequently these institutions come up with something infinitely more polished and entertaining (in its broadest sense) than their commercial rivals. *A Chaste Maid* is played as straightforward English comedy (it wasn't just the curiously up-dated clothes that discovered assonances with some farces of the 20s and 30s); it attempts no sociological exploration of conditions in 1611 as Peter Wood attempts in *Love for Love* at the National—it just gives us Barbara Ferris staying resolutely chaste among a number of aggressively fertile women.

Entertaining, too, is *The Government Inspector* at the Aldwych, another virtuosic evening both in the acting and production (by Peter Hall). Gogol's attempt to satirize provincial Russia is basically weak and badly thought out, but it is theatrically strong and it is this aspect Peter Hall has emphasized with some brilliant stylization and groupings.

J Roger Baker

Paul Scofield as Khlestakov, a minor official from St. Petersburg, is mistaken by the inhabitants of a provincial town for a government inspector. The Mayor's wife, played by Patience Collier, falls too and sees an opportunity to extend her social range. The Government Inspector by Gogol is at the Aldwych

A detailed guide to performances in the West End and on the perimeter of London, and to the principal out-of-town repertory theatres. Theatre notes by J Roger Baker

WEST END
OPENINGS

M 31 Jan: **How's the World . . . Treating you?** Wyndhams Theatre, Charing X Rd (TEM 3028). Author: Roger Milner. Dir: Philip Grout. Cast: Patricia Routledge, Peter Bayliss, Michael Graham Cox, Thelma Whiteley, Bryan Stanyon, Anna Cropper. 8.0 (ends 10.15). W & Sat: 6.0 (ends 8.15); 8.45 (ends 11.0)

CURRENT

Ad-Lib, Fortune, Russell St, WC 2 (TEM 2238). Revue. Dirs: George Mully, Leon Gluckman. Cast: Larry Adler, Libby Morris. 8.0. Sat: 6.0, 9.0. Opened 2 Feb, 1966

Alibi for a Judge, Savoy, Strand, WC 2 (TEM 8888). Authors: Felicity Douglas, Henry Cecil. Stars: Andrew Cruickshank, Colin Gordon, Amanda Grinling. Dir: Hugh Goldie. High Court judge gets involved with the pretty wife of a man he has sent down. 8.0 (ends 10.20). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 5 Aug 1965

At the Drop of Another Hat, Globe, Shaftesbury Av, W 1 (GER 1592). Authors, directors & stars: Michael Flanders, Donald Swann. The gasman cometh . . . and all those other songs. 8.0 (ends 10.0). Sat: 5.0 (ends 7.0). Opened 27 Sep 1695. Ends 19 Feb

Babes in the Wood, London Palladium, Argyll St, W 1 (GER 7373). Music & lyrics: The Shadows. Dir: Albert J Knight. Cast: Frank Ifield, Sid James, Roy Kinnear, Kenneth Connor, Arthur Askey. Ifield makes a yodelling Robin Hood in spectacular Sherwood. 2.45 (ends 5.45), 7.30 (ends 10.30). Opened 21 Dec 1965. Ends 16 Apr

Barefoot in the Park, Piccadilly, opp Regent Palace Hotel, W 1 (GER 4506). Author: Neil Simon. Cast: Daniel Massey, Marlo Thomas, Mildred Natwick, Kurt Kasznav. Dir: Richard Benjamin. Young-married troubles, Broadway style comedy. M-F: 8.0 (ends 10.15). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). W: 2.30 (ends 4.45). Opened 24 Nov 1965

Beyond the Fringe, 1965, May Fair, May Fair Hotel, Stratton St, W 1 (MAY 3036). Authors: Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore. Stars: John Dryden, Bill Hepper, Barry Stanton, Peter Baldwin. Dir: David Phethean. The material has almost an historical interest now. 8.40 (ends 10.50). Th, Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

Black & White Minstrel Show, Victoria Palace, Victoria St, SW 1 (VIC 1317). Dir: George Inns. Stars: George Mitchell Minstrels with Don Arroll, Neville King, Dai Francis, John Boulter, Tony Mercer. Songs and dances only cease for interludes of comedy. 6.15 (ends 8.20); 8.45 (ends 10.50). Opened 25 May 1962

Boeing-Boeing, Duchess, Catherine St, WC 2 (TEM 8243). Author: Marc Camoletti (translated by Beverley Cross). Stars: Nicholas Parsons, Simon Merrick, Mercy Haystead, Joanna Henderson, Anna Gilcrist. Dir: Jack Minster. Three girls, two boys, seven doors . . . permutations endless. 8.0 (ends 10.10). Sat: 5.15 (ends 7.15). Opened 20-Feb 1962

Charlie Girl, Adelphi, Strand, WC 2 (TEM 7611). Book by Hugh & Margaret Williams. Music & lyrics by David Heneker & John Taylor. Dir: Wallace Douglas. Cast: Anna Neagle, Joe Brown, Hy Hazell. The stately homes racket receives gentle satire with romantic interest, songs and dancing. 7.30 (ends 10.0). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

Chase Me Comrade, Whitehall, Trafalgar Sq, SW 1 (WHI 6692). Author: Ray Cooney. Stars: Brian Rix, Basil Lord, Leo Franklyn. Dir: Wallace Douglas. Russian ballet dancer and diplomatic service involved in a speedy farce. 7.30 (ends 9.45). Sat: 5.15 (ends 7.30); 8.15 (ends 10.30). W: 2.30 (ends 4.45). Opened 15 July 1964

Give a Dog a Bone, Westminster, Palace St, SW 1 (VIC 0283). Author: Peter Howard. Dirs: Henry Cass & Bridget Espinosa. Cast: Colin Farrell, Valerie Hermanni, Richard Warner, Bryan Coleman, Christopher Sandford, Len Malley, Rita McKerow. T-Sat: 7.30 (ends 9.45). W, Th, Sat: 2.45 (ends 5.0). Opened 9 Dec 1965. Ends 12 Feb

Hello Dolly! Theatre Royal, Drury Lane, WC 2 (TEM 8108). Adapted by Michael Stuart from Thornton Wilder's play *The Matchmaker*. Music: Jerry Herman. Dir & choreographer: Gower Champion. A grand illusion with Mary Martin as chief spell-

binder, but nevertheless the most efficient musical seen in a dozen years. Cast: Mary Martin, Loring Smith, Marilynn Lovell, Carleton Carpenter. 7.30 (ends 9.55). W & Sat: 2.30 (ends 4.55)

An Ideal Husband, Strand, Aldwych, WC 2 (TEM 4143). Author: Oscar Wilde. Dir: James Roose Evans. *Fin de siècle* morality among the Wildest epigrams. Cast: Margaret Lockwood, Richard Todd, Michael Dennison, Dulcie Gray, Ursula Jeans, Roger Livesey, Perlita Neilson. 7.30 (ends 10.0). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0); Th 3.0 (ends 5.30)

Incident at Vichy, Phoenix, Charing X Rd, WC 2 (TEM 8611). Author: Arthur Miller. Dir: Peter Wood. Cast: Alec Guinness, Anthony Quayle. 8.15. W: 3.0. Sat: 5.15. Opened 26 Jan 1966

The Killing of Sister George, Duke of York's, St Martin's Lane, WC 2 (TEM 5122). Author: Frank Marcus. Stars: Beryl Reid, Lally Bowers, Eileen Atkins. Dir: Val May. Lesbian radio actress loses her part and her lover; another kinky comedy. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). W: 3.0 (ends 5.25). Opened 17 June 1965

Little Malcolm & His Struggle Against the Eunuchs, Garrick, Charing X Rd, WC 2 (TEM 4601). Author: David Halliwell. Dir: Patrick Dromgoole. Cast: John Hurt, Rodney Bewes, Tim Preece, Kenneth Colley, Susan Ashworth. 7.45. Sat: 5.30, 8.40. 11: 2.30. Opened 3 Feb 1966

Lily in Little India, St Martins, West St, off Cambridge Circus, WC 2 (TEM 1443). Author: Donald Howarth. Dir: Donald Howarth. Cast: Jill Bennett, Jessie Evans, Ian McKellen, Ian Jones, Leslie Handford. 8.0 (ends 10). Sat: 5.30 (ends 7.30); 8.30 (ends 10). W: 3.0 (ends 5.0). Opened 20 Jan 66

Man & Superman, Vaudeville, Strand, WC 2 (TEM 4871). Author: G B Shaw. Dir: Philip Wiseman. Cast: Ian Badel, Sian Phillips, Zena Walker, John Robinson, Marie Lohr, Patrick McAlinney, Martin Jarvis, Verda Vanne, Edward Bishop, Judy Buttson, Clive Swift. 7.45 (ends 10.30). W: 3.0 (ends 5.45). Opened 23 Nov 1965. Ends 19 Feb

Month in the Country, Cambridge, Twickenham St, WC 2 (TEM 6056). Author: Turgenev. Dir: Michael Redgrave. Cast: Ingrid Bergman, Michael Redgrave. Emlyn Williams, Fay Compton. Selfish passions in a Russian summer. 8.0 (ends 10.40). Th & Sat: 2.30 (ends 5.25). Opened 22 Sep 1965. Ends 5 Mar

The Mousetrap, Ambassadors, West St, off Cambridge Circus, WC 2 (TEM 1171). Author: Agatha Christie. Dir: Peter Ramsden. Cast: John Cobner, Diana Scougall, Charles Hill, Timothy Parkes, Clive Scott, Mysie Monte, Katie Matheson, David Raven. A further cast-change sees it into its 14th year. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30); 8.0 (ends 10.30). Opened 25 Nov 1952

Oliver! New Theatre, St Martin's La, WC 2 (TEM 3878). Composer: Lionel Bart from Dickens. Stars: Aubrey Woods, Nicolette Roeg, Peter Bartlett. Dir: Peter Coe. Dickens' London brought to musical life. 7.45 (ends 10.15). T & Sat: 4.30 (ends 6.50). Opened 30 June 1960

On the Wagon, Mermaid, Puddle Dock, Blackfriars, EC 4 (CIT 7656). Author: Bernard Miles. Dir: Julius Gellner. Cast: Bernard Miles. T, Th & Sat: 8.40 (ends 10.40). Opened 6 Jan 1966

The Philanderer, Mermaid, Puddle Dock, Blackfriars, EC 4 (CIT 7656). Author: G B Shaw. Dir: Don Taylor. Cast: Derek Godfrey, Jane Arden, Wensley Pithey. M, W & F: 8.40. W, Th & F: 6.0. Sat: 2.30, 5.30. Opened 27 Jan 1966

Present Laughter, Queens Theatre, Shaftesbury Av, W 1 (REG 1166). Author: Noël Coward. Cast: Nigel Patrick, Phyllis Calvert, Maxine Audley, Richard Briers, Avice Landon. Dir: Nigel Patrick. The Master's a classic now, dear boy. 8.0 (ends 10.45). Th: 2.30 (ends 5.0). Sat: 5.30 (ends 8.0); 8.30 (ends 11.15). Opened 21 Apr 1965. Ends 5 Mar

Robert & Elizabeth, Lyric, Shaftesbury Av, W 1 (GER 3686). Composer: Ron Grainer. Book: Ronald Millar. Stars: John Clements, June Bronhill, Kevin Colson. Dir: Wendy Toye. The Barretts of Wimpole Street get the song and dance treatment. 7.30 (ends 10.25). Th & Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

Saturday Night & Sunday Morning, Prince of Wales, Coventry St, W 1 (WHI 8681). Author: Alan Sillitoe. Dir: Frank Dunlop. Cast: Tom Bell, Joan Heal, June Ritchie. 8.0. W & Sat: 6.15, 8.45. Opened 1 Feb 1966

Say Who You Are, Her Majesty's, Haymarket, SW 1 (WHI 6606). Authors: Keith Waterhouse & Willis Hall. Stars: Ian Carmichael, Patrick Cargill, Dilys Laye, Jan Holden. Dir: Shirley Butler. Two men, two girls, two telephones, a pub, a lift, and a staircase add up to sophisticated farce. M-Th: 8.15 (ends 10.35). F & Sat: 6.0 (ends 8.20); 8.45 (ends 11.5). Opened 14 Oct 1965

A Severed Head, Criterion, Piccadilly Circus, W 1 (WHI 3216). Authors: Iris Murdoch & J B Priestley. Stars: Bernard Horsfall, Vivienne Drummond. Dir: Val May. Sex rears its pretty head among the well-heeled set. 8.15 (ends 10.25). Th: 3.0 (ends 5.10). Sat: 6.0 (ends 8.10); 8.45 (ends 10.50). Opened 26 June 1963

Son of Oblomov, Comedy, Panton St, SW 1 (WHI 2578). Author: Goncharov (ad. Riccardo Aragno). Stars: Spike Milligan, Bill Owen, Valentine Dyall. Dir: Frank Dunlop. Much ado about Milligan—and there's a play buried somewhere too. 8.0 (ends 10.15). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 6 Oct 1964

The Sound of Music, Palace, Cambridge Circus, W 1 (GER 6834). Composers: Rodgers & Hammerstein. Book: Lindsay & Crouse. Stars: Sonia Rees, Eunice Gayson, Donald Scott. Dir: Jerome Whyte. Nazi invasion in the background; sweetness to the fore. 7.30 (ends 10.25). W & Sat: 2.30 (ends 5.15). Opened 18 May 1961

Spring & Port Wine, Apollo, Shaftesbury Av (GER 2663). Author: Bill Naughton. Dir: Allan Davis. Cast: Alfred Marks, Ruth Dunning, John Alderton, Jan Carey, Gretchen Franklin, Melvyn Hayes. A heavy Lancastrian father has a rebellious family on his hands. 8.0 (ends 10.15). Th & Sat: 6.0 (ends 8.15); 8.40 (ends 10.55). Opened 19 Nov 1965

You Never Can Tell, Theatre Royal, Haymarket, SW 1 (WHI 9832). Author: G B Shaw. Dir: Glen Byam Shaw. Cast: Sir Ralph Richardson, Harry Andrews, Judy Campbell, Keith Baxter, Moray Watson, Cyril Luckham. 7.45 (ends 10.30). Sat: 5.0 (ends 7.45); 8.15 (ends 11.0). W: 2.30 (ends 5.15). Opened 12 Jan 1966

REPERTORY

English Stage Company, Royal Ct, Sloane Sq, SW 1 (SLO 1745). A CHASTE MAID IN CHEAPSIDE by Thomas Middleton. Dir: William Gaskill. Cast: Sebastian Shaw, Ronald Pickup, Tony Selby, John Castle, Barbara Ferris, Frances Cuka, Gillian Martell, Christopher Benjamin, Victor Henry, etc. Sat 5 Feb, M 7 Feb & T 8 Feb: 7.30 (ends 9.35). Matinees Sat 5 Feb: 3.0 (ends 5.5)

W 9 Feb: SAVED by Edward Bond. Dir: William Gaskill. Cast: Tony Selby, John Castle, Dennis Waterman, Ronald Pickup, John Shepherd, William Stewart, Richard Butler, Barbara Ferris, Gwen Nelson, Lucy Fleming. W & Th: 7.30 (ends 10.5) Members of the English Stage Society only.

F 11 Feb: SERJEANT MUSGRAVE'S DANCE by John Arden. Dir: Jane Howell. Cast: Iain Cuthbertson, Frances Cuka, Sebastian Shaw, Ronald Pickup, John Castle, Victor Henry, Richard Butler, Roger Booth, Joe Greig. F: 7.30 (ends 10.45)

Intimate Theatre, Palmers Green, N 13 (PAL 3798). A MAN WITH RED HAIR by Hugh Walpole. Dir: Douglas Emery. Intimate Theatre Company. 5 Feb: 5.0, 8.0

M 7 Feb. A WHISKY BUSINESS by Pat Connell. Dir: Douglas Emery. Intimate Theatre Company. M-F: 7.30, Matinees Th: 2.30

National Theatre Company, Old Vic, Waterloo Rd, SE 1 (WAT 7616). THE CRUCIBLE by Arthur Miller. Dir: Laurence Olivier. Cast: Colin Blakely, Wynne Clark, Frank Finlay, Robert Lang, Kenneth Mackintosh, Anthony Nicholls, Louise Purnell, Joyce Redman, Sheila Reid. Sat 5 Feb: 2.15 (ends 5.20); 7.30 (ends 10.35)

T 8 Feb: A FLEA IN HER EAR by Georges Feydeau (translated by John Mortimer). Dir: Jacques Charon. Cast: Michael Turner, Albert Finney, Anne Godley, Edward Hardwicke, Robert Lang, Geraldine McEwan, John Stride, Kenneth Mackintosh, Frank Wylie. T, W & Th: 7.30. Matinees Th: 2.15

F 11 Feb. OTHELLO by Shakespeare. Dir: John Dexter. Cast: Frank Finlay, Robert Lang, Kenneth Mackintosh, Anthony Nicholls, Laurence Olivier, Joyce Redman, Sheila Reid, Maggie Smith, John Stride. F: 7.30 (ends 10.40)

Royal Shakespeare Company, Aldwych Theatre (TEM 6404). THE GOVERNMENT INSPECTOR by Gogol. Dir: Peter Hall. Cast: Paul Scofield, Eric Porter, Paul Rogers, Brewster Mason, Paul Hardwick, David Waller, David Warner, Tim Wylton, Charles Kay, Patience Collier, Patsy Byrne. Sat 5 Feb, T 8 Feb & W 9 Feb: 7.30 (ends 10.0). Matinees: Sat 5 Feb & W 9 Feb: 2.30 (ends 5.0)

M 7 Feb: HAMLET by Shakespeare. Dir: Peter Hall. Cast: David Warner, Elizabeth Spriggs, Brewster Mason, Janet Suzman, Tony Church, Charles Thomas, Donald Burton, John Bell, James Laurenson, Paul Hardwick, Michael Pennington, Charles Kay, David Waller. M 7 Feb & Th 10 Feb: 7.30 (ends 11.15)

F 11 Feb: THE HOMECOMING by Harold Pinter. Dir: Peter Hall. Cast: Paul Rogers, Ian Holm, John Normington, Terence Rigby, Vivien Merchant, Michael Bryant. F: 7.30 (ends 9.35)

CLUBS

Hampstead Theatre Club, 98 Avenue Rd, NW 3 (PRI 9301). THE PASTIME OF MONSIEUR ROBERT by Howard Sackler. Dir: Philip Grout. Cast: Julian Glover, Ann Lynn, Jemma Jones, Trevor Martin, Liane Aukin, Nicolette Bernard, Jack May. Sat 5 Feb: 5.0, 8.15. M 7 Feb-F 11 Feb: 8.0

Lamda Theatre Club, Logan Pl, Earls Ct Rd, W 8 (FRE 7017). NO PRODUCTIONS UNTIL 13 FEB

Little Angel, 14 Dagmar Passage, Cross St, N 1 (CAN 1787) NOAH. Dir: John Wright. The Glove Rod Puppets. Sat 5 Feb: 5.0 (ends 6.0), Sat 5 Feb, Sun 6 Feb: 3.0 (ends 4.0). Matinee for very young children, Sat 5 Feb: 11.0 a m (ends midday). Adults 5s 6d; children 4s

Little Theatre Club, Garrick Yard, St Martin's La, WC 2 (COV 0660). ALL EXCEPT THEIR SUN by Hedger Wallace. Dir: Hugh Monroe. Cast: Trevor Kent, Seymour Matthews, Daniel Moynihan, Hedger Wallace, Derek Wright. Sat 5 Feb: 8.0, Sun 6 Feb: 7.30, T 8 Feb-F 11 Feb: 8.0. (Jazz Club. Sat & M: 10.30 p m-1 a m)

Mountview Theatre Club, 104 Crouch Hill, N 8 (MOU 5885). EVERYTHING IN THE GARDEN by Giles Cooper. Dir: Peter Hughes. Cast: Sheila Riley, Derek Woodward, Max Pessers, Micki Maunsell. Sat 5 Feb: 7.45 (ends 9.45)

New Arts Theatre Club, Gt Newport St, WC 2 (TEM 3334). NO PRODUCTIONS UNTIL 16 FEB

Players Theatre, Villiers St, Strand, WC 2 (TRA 1134). LATE JOYS, a Victorian Music Hall. Sat 5 Feb, W 9 Feb, Th 10 Feb & F 11 Feb: 9.0 (ends 11.0). M 7 Feb & T 8 Feb: 8.0 (ends 10.0)

Unity, 1 Goldrington St, N 1 (EUS 5391). DEATH OF A SALESMAN by Arthur Miller. Dir: Harry Landis. Unity Theatre Society. Sat 5 Feb, Sun 6 Feb & F 11 Feb: 7.45

PERIMETER

Ashcroft Theatre, Fairfield Hall, Park La, Croydon (CRO 9291). SHE STOOPS TO CONQUER by Oliver Goldsmith. Dir: Richard West. Cast: Susan Hampshire, George Murcell, George Howe, Barry Warren, Viola Keats, Elvi Hale, Edward Fox, Francis de Wolff, Langton Jones, Christopher Stephens, David Rowlands, Penny Barham, Douglas Ridley. T 8 Feb-F 11 Feb: 7.45

Civic Theatre, Civic Centre, Chelmsford (Chelmsford 56460). A SLY WAY TO MURDER by Dennis Spencer. Dir: Charles Vance. Cast: John Inman, John Rapley. Matinees: Sat 5 Feb: 5.0 (ends 7.10); 8.0 (ends 10.10)
M 7 Feb: SOOTY & SWEEP SHOW. Cast: Harry Corbett, Sooty & Sweep. M-F: 4.45
M 7 Feb only: OLDE TYME MUSIC HALL. 8.0 (ends 10.15). Club members only
T 8 Feb: THE CHELMSFORD REVUE devised by Charles Vance & Dennis Spencer. Cast: Violetta, John Inman, Zena Cooper, Anthony Lindford, Cheryl Conte. T-F: 8.0 (ends 10.10)

Golders Green Hippodrome, NW 11 (SPE 0022). CINDERELLA. Dir: Jeffrey Choyce. Cast: Dickie Henderson, Alan Haynes, Erica Yorke, Veronica Page, Patricia Kilgarriff, Danny La Rue. Sat 5 Feb-F 11 Feb: 7.0 (ends 10.0). Sat 5 Feb, W 9 Feb & Th 10 Feb: 2.30 (ends 5.30)

New Theatre, High St, Bromley (RAV 6677). PRIDE & PREJUDICE by Jane Austen (adapted by James Liggat & Robert Sheaf). Dir: Sheila Hancock. Cast: Jack Allen, Petra Davies, Terence Longdon, Althea Parker, Susan Jameson, Jennie Woodford, Peter Myer, Ann King, Michael Culver, Michael Gaunt, Hariette Johns. Sat 5 Feb: 5.15, 8.0
M 7 Feb. HOSTILE WITNESS by Jack Roffey. Dir: Joy Andrews. Cast: Anthony Howard, Paul Bacon, Michael Malnick, Aidan Turner, Robert Fyfe, Annette Kerr. M-F: 7.45. Th: 2.30

Palace Theatre, Clarendon Rd, Watford, Herts (WA2 5671). THE MARRIAGE-GO-ROUND by Leslie Stevens. Dir: Giles Havergal. Cast: Gwen Watford, Richard Babb. Sat 5 Feb-F 11 Feb: 7.45. Sat 5 Feb: 4.45

Queen's Theatre, Hornchurch, Essex (HX4 3333). TONS OF MONEY by Will Evans. Dir: John David. Cast: David Grey, Susan Shears, Clare Davenport, Kristine Howarth, Graham Lines, Allan Stirland, Robert Aldous, Sheila Connor, Roger Brierley, Douglas Nottage. Sat 5 Feb: 5.15, 8.15. T 8 Feb-F 11 Feb: 8.0

Questors Theatre, Mattock Lane, Ealing, W 5 (EAL 5184). HECABE by Euripides (translated by Philip Vellacott). Dir: Alan Clarke. Cast: Susan Mindelsohn, Ken Ratcliffe, Helen Blatch, David Gower, Tony Worth, Peter Whelan, Ned Gettings. Sat 5 Feb: 7.45
Th 10 Feb: HANS THE BELL RINGER & DIVERTISSEMENTS. Dir: John Wright. Cast: John Wright's Marionettes. Th & F: 2.0, 7.45

Tower Theatre, Canonbury Pl (CAN 5111). MACBETH by Shakespeare. Dir: Paul Burge. Tavistock Repertory Company (London). Sat 5 Feb, Sun 6 Feb, W 9 Feb, Th 10 Feb & F 11 Feb: 7.30

Theatre Royal, Windsor (WK 61107). FROM THE FRENCH by Hubert Gregg. Dir: Joan Riley. Cast: Hubert Gregg. Sat 5 Feb, T 8 Feb & F 11 Feb: 8.0. M 7 Feb, W 9 Feb & Th 10 Feb: 7.30. Sat 5 Feb: 4.45

Theatre Royal, Stratford East (MAR 5973). SWEET FANNY ADAMS by Stephen Lewis. Dir: Stephen Lewis. Cast: Eira Heath, Avis Bunnage, Glen Williams. T 8 Feb: 7.30, W 9 Feb-F 11 Feb: 8.0

Wimbledon Theatre, Wimbledon, SW 19 (WIM 5211). LITTLE RED RIDING HOOD. Dir: William Roberton. Cast: Cilla Black, Jon Pertwee. Sat 5 Feb: 2.30 (ends 5.30); 7.0 (ends 10.0)
M 7 Feb: THE GRASS IS GREENER by Hugh Williams. Dir: Rolf Kruger. Cast: Jill Brown, David Butler, Lisa Rayne, Bill Shine. M-F: 7.30

Yvonne Arnaud Theatre, Guildford (Guildford 60191). KAIN by Alan Poolman. Dir: Lionel Harris. Cast: Keith Michell, Alan White, June Brunell, Joanna Anin, J G Devlin. Sat 5 Feb: 5.0, 8.0
T 8 Feb: WANTED—ONE BODY by Charles Dyer. Dir: Ray Cooney. Cast: Derek Farr, Patsy Rowlands, Charles Dyer, Nora Gordon, Ronald Govey, Murray Hayne, Margo Johns, Marika Mann, Ian Trigger. T-Th: 7.45. F: 8.0. Th: 2.30. F: 5.0

Galleries *A selective guide*

I have recently made a point of illustrating these pages with some of the acquisitions, loans and recently cleaned and restored pictures at the Tate and the National Gallery, because over a period of six months a small number of significant works of art in any of those categories can reveal considerable changes of fact, taste and understanding.

The Tate collection is by its nature a growing one. Temporary exhibitions are held there because, ashamedly, there is nowhere else to put them; this makes the re-shuffling of the gallery's walls a regular necessity. Also the Tate has had a great deal of ground to make up, and this it is now doing in fine style. We are promised that shortly the entire suite of galleries on the right of the sculpture hall will be hung with the Modern Foreign Collection as coherently as possible. Already acquisitions and generous gifts have raised the aesthetic temperature there.

The National Gallery has a different image. I suspect that many visitors when faced with quite so many masterpieces behave like tourists and tend to check up that certain works are there rather than look into and see particular pictures.

During the last six months there have been several major works available for our re-appraisal. A cleaned Rembrandt and a Vermeer have both demonstrated that colour and tone are seen to be inseparable and that two small pictures of opposite dynamic approach can stand perfectly still and vibrate with artistic drama.

But the grandest and most splendid work to return to view is, for me, Uccello's *The Rout of San Romano*, a painting that would surely have been categorised by Polonius as "Comical-Historical". For it would be as foolish to deny its good humour as it would be to dismiss its profundity. All is there for a musical (an opera almost), glorious costumes and props, banners and armour, a well organized setting, a picture surface that glows like an enormous Fabergé jewel and a story-line based in fact on a squalid mercenary skirmish pretentiously inflated (presumable by the Medici's P.R.O.) to the level of theatrical propaganda – rather in the way that *West Side Story* pretended to be *Romeo & Juliet*.

As a painting, however, *The Rout* is a miracle of inspiration and experiment, in spite of its constructed design; a machine for conveying lyrical feeling as well as scientific notions and ingenuity. What is left to us of the original is pure treasure.

Keith Sutton

Paul Jenkins at the Tate

Hogarth at the Tate

Thomas Erma at the Tate

OPENING

INDIVIDUAL SHOWS

Ernest Benkert, Francis Hewitt, Edwin Mieczkowski ICA, 17 Dover St, W 1. GRO 6186. "Anonima" Group of New York, three American artists showing recent paintings. Library; **Miralda**—drawings by Spanish artist. Both shows 10 Feb-19 March. M-F 10-6, Sat 10-1

André Bicat and Charles Keene. Leicester, 4 Audley Sq, S Audley St, W 1. MAY 1159. Bicat; recent oil paintings and water colours of Tuscany. Keene; Drawings, including subjects and studies for *Punch* jokes etc. 10 Feb-5 March, M-F 10-5.30, Sat. 10-1

Sandra Blow. New Art Centre, 41 Sloane St, SW 1. BEL 5844. Recent paintings, first exhibition in London for three or four years. Eleven large paintings, up to 54 x 96 ins and number of small oils on paper. 9 Feb-5 March. M-F 10-6, Sat 10-1

Mary Louise Coulouris. Everyman Foyer, Everyman Cinema, NW 3. HAM 4071. Coloured etchings. 6 Feb-6 March. Daily 2-10, Sun 4.30-10

Hannema, Halina, Foster. Woodstock 16 Woodstock St, W 1. MAY 4419. Paintings by artists new to gallery. 7 Feb-28 Feb. M-F 10-6, Sat 10-1

Wilfred Haughton. Gordon, 57 High St, Wimbledon Village, SW 12. WIM 9609. Paintings and watercolours by president of the Royal Ulster Academy; Landscapes of Ireland and English southern counties. 8-26 Feb, Daily 10-6

Willi Rondas. John Wibley, 60 George St, W 1. WEL 5651. Brussels born artist, trained architect and picture restorer, showing recent Surrealist paintings. 8-26 Feb. M-F 10-5.30, Sat 10-1

MIXED SHOWS

AIA, 15 Lisle St, WC 2. GER 4846. Women's International Art Club. 10 Feb-3 March. M-F 11-6, Sat 11-4

CURRENT

INDIVIDUAL SHOWS

Norman Adams. Roland, Browse & Delbanco, 19 Cork St, W 1. REG 7984. Recent paintings, small watercolours and large oils inspired by Scottish lochs and lakes. Until 5 March. M-F 10-5.30, Sat 10-1

Trevor Bates. Grabowski, 84 Sloane Av, SW 3. KEN 1868. Recent work; sculpture screens of light-handed open metal, between £35-£300; drawings from £15. Until 26 Feb. Daily 10-6

Asher Bilu. Rowan, 25a Lowndes St, SW 1. BEL 3490. Recent paintings. Until 24 Feb. M-F 10-6, Sat 10-1

Bonnard, Royal Academy, Burlington House, Piccadilly, W 1. REG 7981. Major retrospective exhibition. Until Sun 6 March. M-Sat 10-6, Wed 10 8, Sun 2-6. Adm. 10s. Sun 5s, season ticket £1

Sonia Delaunay, GimpelsFils, 50 South Molton St, W 1. MAY 3720. Wife of Robert Delaunay: retrospective (1907-1965), of oils, drawings, gouaches and pastels. Until 26 Feb. M-F 10-5, Sat 10-1

John and Irene Hale, Crane Kalman, 178 Brompton Rd, SW 3. KNI 7566. Husband and wife show; young English couple who have worked at sculpture and painting in Italy and France. Until 21 Feb. M-F 10-7, Sat 10-4

Hannah Hoech (b 1904). Marlborough Fine Arts, 39 Old Bond St, W 1. MAY 5161. Collages. Also exhibition of watercolours and drawings by Dada, Expressionist and Bauhaus artists. Until 19 Feb. M-F 10-5, Sat 10-12

Kim James, Hanover, 32a St George St, W 1. MAY 0296. First one-man exhibition of sculptures in bronze and marble. Until 11 Feb. M-F 10-5.30, Sat 10-1

Brian Kneale, Whitechapel, High St, E 1. BIS 1492. Retrospective exhibition of sculptures and paintings. Until 5 Feb. M-Sat 11-6, Sun 2-6

Alejandro Otero, Signals London, 39 Wigmore St, W 1. WEL 8044. Third in a series of retrospective exhibitions of Venezuelan artists. Until 20 March. M-F 10-6, Sat 10-1

Poliakoff. Redfern, 20 Cork St, W 1. MAY 2875. Paintings, etchings and lithographs, work since 1945. Until 26 Feb. M-F 10-6, Sat 10-1

Gaston Prunier and **Henry Somm.** Anthony D'Offay, 6 Vigo St, W 1. REG 5568. Drawings. Until 28 Feb. M-F 10-6, Sat 10-1

Raphael. Victoria & Albert Museum, South Kensington, SW 7. KEN 6371. Special exhibition in the Raphael Cartoon Gallery of the seven great cartoons that have been cleaned and restored by the gallery experts; surrounding display illustrates the processes of cleaning and a new book in colour will be on sale at 6s 6d. Exhibition free. Museum galleries open free daily 10-6, Sun 2.30-6

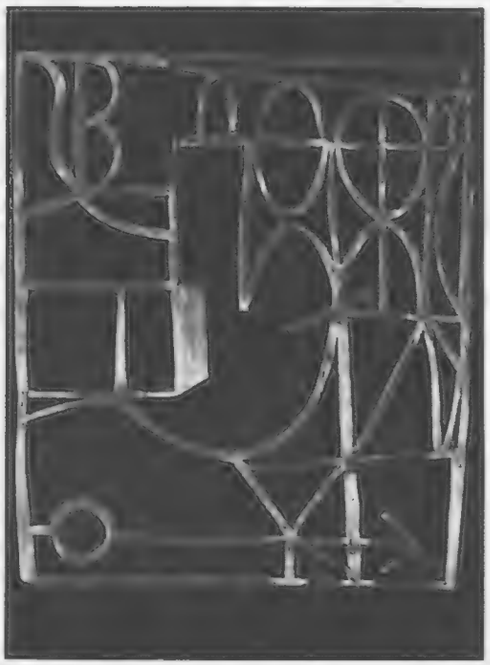
Ryukyu Saito. Drian Gallery, 5/7 Porchester Pl, W 2. PAD 9473. Ink and scroll paintings from £45 to £150, quite small to quite large. Until 12 Feb. Daily 10-6

Peter Schmidt. Curwen, 1 Coleville Pl, W 1. MUS 1459. Recent paintings and silk-screen prints. Until 26 Feb. M-F 10-5, Sat 10-7

Tim Scott. Waddington, 2 Cork St, W 1. REG 1719. First one-man show at the gallery of young sculptor who showed in the "New Generation" at the Whitechapel. Six or seven

Uccello at the National Gallery

Gainsborough at the Tate



Trevor Bates at Grabowski

large works. Until 26 Feb. M-F 10-6, Sat 10-1

Julian Trevelyan, Zwemmers, 28 Litchfield St, WC 2. TEM 1793. Florentine perspective; new series of paintings and etchings of landscapes and figures; nice-sized pictures of nice place to be. Until 12 Feb. M-F 10-6, Sat 10-1

MIXED SHOWS

Agnew, 43 Old Bond St, W 1. MAY 6176. 93rd Annual Watercolour Exhibition: English drawings and watercolours of 18th, 19th and 20th centuries, including groups of work by David Cox, George Jones and Roland Pym. Until 5 March. M-F 9.30-5.30, Sat 9.30-1

Arts Council, 4 St James's Sq, W 1. WHI 9737. Treasures of Rumanian Art: an exhibition lent by the Rumanian Peoples' Republic: works from the 15th to the 18th century, including icons, embroidery, silver, carvings and ceramics. Until 26 Feb, daily 10-6, T & Th 10-8. Adm. 3s 6d, students half-price

British Museum, Great Russell St, WC 1. MUS 1555 Masterpieces of the Print Room—if it were a visiting exhibition there would be queues. State of Asia on eve of European invasion. Daily 10-5. Sun 2.30-6

Brook Street, 24 Brook St, W 1. HYD 1550. Winter exhibition—20th century sculptures & paintings. Picasso, Chagall, Arp & Margritte, etc. Until 15 Feb. M-F 10-6, Sat 10-1

Robert Fraser, 69 Duke St, W 1. MAY 7196. West Coast Artists: including Larry Bell, Wallace Berman, Bruce J Conner, Lyn Foulkes, Craig Kauffman and Ed Ruscha. Until 20 Feb. M-F 10-5.30, Sat 11-1

McRoberts & Tunnard, 34 Curzon St, W 1. GRO 3811. "Contrasts 7", Soutine, Segonzac to Steele, Mack, Fontana etc. M-F 10-5.30, Sat 10-1

National Portrait Gallery, 2 St Martin's Pl, WC 2. WHI 8511. Exhibition of Aquisitions of 1965: including Sir Thomas More, Lady Jane Grey, Reynold's Warren Hastings and James Boswell, Gainsborough's self-portrait, Churchill by Sickert, T S Eliot by Epstein and by Patrick Heron. Free. M-F 10-5, Sat 10-6, Sun 2-6

Piccadilly, 16a Cork St, W 1. MAY 2875. Various paintings by young Scottish artists who have not previously shown this side of the border. Until 19 Feb. M-F 10-6, Sat 10-1

Tate Gallery, Millbank, SW 1. TAT 4444. Gauguin and the Pont Aven Group. Some 180 paintings, drawings, sculpture and pottery. Work done in Brittany between 1886 and 1894 by Gauguin and his various friends and followers. Until 13 Feb. M-Sat 10-6, T & Th 10-8, Sun 2-6. Adm: 3s 6d

Tooth's, 31 Bruton St, W 1. GRO 6741. "Colour, Form and Texture"; contemporary paintings including Appel, Saura, Jenkins, Erma, Mathieu and Dubuffet. Until 21 Feb. M-F 9.30-5.30. Sat 9.30-1

Victoria & Albert Museum, South Kensington, SW 7. KEN 6371. Museum galleries open free daily. Special exhibitions—Victorian book illustration; Galleries 70-74. Feb. M-Sat 10-6, Sun 2.30-6

PERMANENT EXHIBITIONS

Iveagh Bequest, Kenwood House, Hampstead La, NW 3. FIT 1286. Marvellously desirable residence—Georgian gentleman's country house; at least 3 masterpieces permanently visible, including a Rembrandt self-portrait, a Vermeer and an Adam Library. Weekdays 10-4, Sun 2-4

National Gallery, Trafalgar Sq, WC 2. WHI 7618. Permanent collection of Old Masters, possibly the most comprehensive in the world. Recent acquisitions and pictures rehung after cleaning include Cézanne's *Bathers* and Uccello's *Rout of San Romano*. M-Sat 10-6, Sun 2-6. Adm free

Wallace Collection, Hertford House, Manchester Sq, W 1. WEL 0687. Paintings, sculpture, ceramics, European and Oriental armour. Daily 10-5, Sun 2-5

Above: *a Verge watch and chatelaine and a gold Verge quarter repeating watch and chatelaine (Christie's, Tues 8 Feb).*

SALEROOMS

MON 7 FEB

English and Continental glass, French glass paperweights at Christie's. 11 a m. Actress Miss Leslie Caron is selling two pairs of extremely attractive vases Silhouettes, portrait miniatures and objects of vertu at Sotheby's. 11 a m

Antique and reproduction furniture, carpets, porcelain and pictures at Phillips, Son & Neale's. 11 a m

TUES 8 FEB

Watches and mathematical instruments at Christie's. 11 a m

Continental pottery and porcelain at Sotheby's. 11 a m. The final lot in this sale is a large Berlin Empire style vase belonging to the late Sir Charles Locock

English and Continental furniture, porcelain and works of art, Eastern carpets and rugs at Phillips, Son & Neale's. 11 a m

Ceramics and objects of art at Puttick & Simpson's. 11 a m

Jewellery at Phillips, Son & Neale's. 2 p m

Household furniture and effects at Bonham's Old Chelsea Galleries. 11 a m

Household furniture at Coe's. 10 a m

Carpets, china and glass at Coe's. 12.30 p m

WED 9 FEB

Printed books at Christie's. 11 a m. This sale includes a collection of books on the subject of silver and plate

Old Master paintings at Sotheby's. 11 a m

Silver and jewellery at Puttick & Simpson's. 11 a m

English and Continental furniture, clocks, mirrors, Eastern rugs and carpets at the Motcomb Galleries. 11 a m

Antiques at the Motcomb Galleries. 2.30 p m

China, glass, porcelain and silver at Bonham's. 11 a m

Antique and modern furniture at Harrod's Sloane Avenue auction-rooms. 10 a m

THURS 10 FEB

Objects of art, English and Continental furniture, textiles, Eastern rugs and carpets at Christie's. 11 a m

English and foreign silver and plate at Sotheby's. 11 a m

All world stamps at Harmer Rooke's. 11 a m and 2 p m, continuing Fri. This sale includes part of the extremely famous stamp collection of film actor Yul Brynner

Paintings by Old and Modern Masters at Bonham's. 11 a m

Antique and Modern furniture at Bonham's. 11 a m

Carpets, pictures and objects of art at Harrod's Sloane Avenue auction-rooms. 10 a m & 1 p m

FRI 11 FEB

Pictures by Old Masters at Christie's. 11 a m. This sale includes more pictures from the Northwick Park Collection belonging to the late Capt Edward Spencer-Churchill

Antique and Modern furniture and household effects at Phillips, Son & Neale's Marylebone auction-rooms. 10 a m

Addresses & Viewing Days

Bonham & Sons Ltd, Montpelier Galleries, Montpelier St, SW 7 (KNI 9161)—three days before sale

Christie, Manson & Woods Ltd, 8 King St, SW 1 (TRA 9060)—three days before sale

Coe & Sons, South Kensington Auction Rooms, 79 Old Brompton Rd, SW 7 (KEN 2422)—one day before sale

Harmer Rooke & Co Ltd, 2 Arundel St, WC 2 (TEM 7941)—two days before sale

Motcomb Galleries, 19 Motcomb St, SW 1 (BEL 3636)—two days before sale

Phillips, Son & Neale Ltd, 7 Blenheim St, W 1 (GRO 8541)—two days before sale

Sotheby & Co, 24 New Bond St, W 1 (HYD 7242)—two days before sale

Films

Otto Preminger (*right*), 60 this year, is one of the few remaining full-scale film directors – a thriving survivor of the generation who played their roles as thoroughly as their cast. On set he commands with a stern tyranny made more ferocious by the Viennese accent he has chosen never to lose. But it is the dictatorship of a man who is his own producer and knows unfailingly what he wants from each member of his company.

This week the National Film Theatre pay him their tribute with a crash season called "Eight Days of Otto" and on Thursday (10 Feb) his new film, *Bunny Lake is Missing*, opens at the Odeon, Leicester Square.

Preminger made his acting debut at 17 in Max Reinhardt's production of *A Midsummer Night's Dream* and played Goethe, Schiller and Shakespeare while studying for his doctorate of law degree. Against the ambitions of his father (later to become Attorney General of the Austrian Empire), the young Preminger chose the stage and founded the Comédie Theatre in Vienna at the age of 21.

During the war years he began to concentrate on film work in Hollywood: *Laura* and *Daisy Kenyon* were two of his earlier successes. Then, realizing that the golden era of Hollywood was in its waning stages, he set up his own independent production company and adopted his present policy of scheduling and planning films from a base in New York and shooting almost entirely on location. Of these independent productions *Bonjour Tristesse*, *Man With the Golden Arm*, *Exodus*, *Porgy and Bess*, *Anatomy of a Murder*, *Advise and Consent* and *The Cardinal* remain to be seen at the National Film Theatre.

In the latter years it is as a spotter of new talent that Preminger has been best known. But it is curious that, though his protégés invariably *are* star material, they rarely achieve critical acclaim under his direction. He cast Kim Novak in *Man With the Golden Arm* during the early stages of her career and while her only talent appeared to be as a titanic iceberg: it was Hitchcock who ultimately melted her. Jill Haworth (*Exodus*) and Barbara Bouchet (*In Harm's Way*) have not benefited critically from his sponsorship, but perhaps the best example is that of the unknown Jean Seberg, cast in the calamitous production of *St Joan* and then *Bonjour Tristesse*, who escaped to France and the more sympathetic attentions of the New Wave directors.

In *Bunny Lake is Missing* (he acquired the rights to Evelyn Piper's suspense novel seven years ago), Preminger promotes no new star. Carol Lynley is a distraught young mother whose little girl has vanished; Keir Dullea her brother; Noel Coward a lecherous and sadistic neighbour; Laurence Olivier the police inspector who begins to doubt the existence of the missing child.

The secret is being jealously guarded, but the Preminger signature is a guarantee that it will be worth the wait.

David Castell

Films recommended by Penelope Houston of "*Sight & Sound*" *are starred. All programmes subject to last-minute change. Col= colour; WS= widescreen;* † = *Special late-night shows*

OPENINGS

* W 9 Feb: **BLINDFOLD** (U). **Leicester Sq Theatre** (WHI 5252). Director: Philip Dunne. Spies, mystery, comedy and romance. Rock Hudson, Claudia Cardinale. Col. 100 min

* Th 10 Feb: **BUNNY LAKE IS**
* **MISSING** (X). **Odeon, Leicester Sq** (WHI 6111). Director: Otto Preminger. An American girl in London claims that her child has been kidnapped. Laurence Olivier, Carol Lynley, Keir Dullea, Noël Coward. WS. 107 min

* Th 10 Feb: **JULIET OF THE SPIRITS** (X). **Academy One** (GER 2981). **Academy Two, Oxford St, W 1** (GER 5129). Director: Federico Fellini. Giulietta Masina. France/Italy. Col. 137 min.

WEST END

AGONY & THE ECSTASY (X). **Astoria, Charing X Rd** (GER 5895). 2.30, 8.0. Sun: 4.30, 8.0. Director: Carol Reed, from Irving Stone. "Heston hits the ceiling."—*Saturday Review*. Life of Michelangelo. Charlton Heston, Rex Harrison, Diane Cilento, Harry Andrews. Col. Todd-AO. 139 min (plus intermission)

AL DE NUIT (X). **International Film Theatre, Westbourne Grove** (BAY 2345). Young girl led astray in Paris. Annabale Audret, Sophie Daumier. France (sub-titled). 90 min. With: UNE FEMME MARIEE (X) (Check)

T MAN (U). **Columbia, Shaftesbury Av, W 1** (REG 8181). Director: Lambert Hillyer. Revival of the 1943 children's serial in which Bat Man exposes a Japanese spy ring. Douglas Croft, Lewis Wilson, Dennis Moore, Tristram Coffin, Duncan Renaldo, Lionel Atwill, Tala Birell, Ralph Morgan, Leslie Denison, Turhan Bey, Dale Sherley Patterson. US. 270 min

* **TTLE OF THE BULGE**
† **Casino, Old Compton St, W 1** (GER 6877). Bookable. 2.0, 7.45. Sat: 2.0, 5.20, 8.40, 9.0. Sun: 4.30, 7.50. Director: Ken Annakin, Henry Fonda, Robert Shaw, Robert Ryan, Dana Andrews. Col. Cinerama. 170 min

* **D AR JOHN** (X). **Cinephone, Oxford St, W 1** (MAY 4721). (Ends 17 Feb.) 11.40, 2.0, 4.20, 6.40, 9.0. Director: Lars Magnus Lindgren. The love affair of a waitress & a ship's officer. Jarl Kulle, Christina Schollin. Sweden. 111 min.

DOCTOR'S DILEMMA (U). **Cameo, Victoria St** (VIC 6588). Sun 6 Feb, 4 days. 11.40, 1.20, 3.10, 5.0, 6.55, 8.50. Sun: 4.30, 6.30, 8.30. Director: Anthony Asquith. Problem of a doctor in love. Dirk Bogarde, Leslie Caron, Robert Morley, Alastair Sim. Col. 96 min. 1958

* **DR NO** (A). **Studio One, 233 Oxford St, W 1** (GER 3300.) 3.0, 7.0. Sun: 2.50, 6.50. Director: Terence Young, Caribbean Bond, Sean Connery, Joseph Wiseman, Ursula Andress, Jack Lord. Col. 105 min. With: FROM RUSSIA WITH LOVE (A) (Check)

DUMMY OF DEATH (A). **Jacey, Piccadilly** (REG 1449). Eleonora Rossi Drago, Jean Sorel. Germany. 77 min. With: WEST END JUNGLE (X)

* 8½ (A). **Berkeley, Tottenham**
* **Ct Rd** (MUS 8150). 1.50, 5.5, 8.15. Sun: 5.5, 8.15. Director: Federico Fellini. Psychological fantasy. Marcello Mastroianni, Anouk Aimée. Italy (sub-titled). 138 min. (Check)

* **UNE FEMME MARIEE** (X).
* **International Film Theatre,**
* **Westbourne Grove** (BAY 2345). 2.10, 5.40, 9.10. Sun: 5.40, 9.10. Director: Jean-Luc Godard. One day in the life of a married woman. Macha Meril, Bernard Noel, Philippe Leroy. France (sub-titled). 90 min. With: BAL DE NUIT (X) (Check)

* **FLIGHT OF THE PHOENIX**
† (A). **Carlton, Haymarket** (WHI 3711). (Ends 16 Feb.) 2.24, 5.19, 8.16. (Sat: 11.15 p m). Sun: 2.24, 5.19, 8.16. Director: Robert Aldrich. An enforced initiative test for survival after a desert plane crash. James Stewart, Richard Attenborough, Peter Finch, Hardy Kruger, Ernest Borgnine, Christian Marquand, Dan Duryea. Col. WS. 140 min

* **4 IN THE MORNING** (X).
† **Cameo-Royal, Charing X Rd** (WHI 6915). Pgm: 10.35, 12.55, 3.20, 5.45, 8.10. (F & Sat: 10.50 p m). Sun: 2.50, 5.20, 8.0. What would you do if *you* found a body in the Thames? Judi Dench, Norman Rodway, Ann Lynn, Brian Phelan. 94 min

* **FROM RUSSIA WITH LOVE**
* (A). **Studio One, 225 Oxford St, W 1** (GER 3800). 1.5, 5.0, 8.55. Sun: 4.45, 8.45. Director: Terence Young. Bond in Istanbul. Sean Connery, Pedro Armendariz, Daniela Bianchi, Lotte Lenya. Col. 110 min. With: DR NO (A) (Check)

* **GOLDFINGER** (A). **Odeon,**
* **Haymarket** (WHI 2788). Director: Guy Hamilton. Bond No. 3. Sean Connery, Honor Blackman, Gert Frobe, Shirley Eaton. Col. 109 min

* **GREAT RACE** (U), **Coliseum,**
† **St Martin's Lane** (TEM 3161). Bookable. Showing: 2.30, 7.30. Sat: 2.0, 5.15, 8.30, 11.45. Sun: 4.0, 7.30. Director: Blake Edwards. Cost $12 million. Round the world by car in 1908. Jack Lemmon, Tony Curtis. Col. WS. 153 min

GUNS OF NAVARONE (A). **Jacey, Marble Arch** (MAY 6396). Director: J Lee Thompson. WW II Commandos. Filmed on Rhodes. Gregory Peck, David Niven, Anthony Quinn, Stanley Baker. Col. WS. 156 min (Check)

* **THE KNACK** (X). **Paris-**
* **Pullman, Drayton Gardens** (FRE 5898). 2.10, 5.40, 9.20. Sat: 1.40, 5.10, 8.45. Sun: 5.50, 9.25. Director: Dick Lester. Cannes Prize 1965. The myth about those who have it and those who don't. Rita Tushingham, Ray Brooks, Michael Crawford, Donal Donnelly. 85 min. With: LA NOTTE (X) (Check)

* **LADY KILLERS** (U). **Classic,**
† **Baker St** (WEL 8836). Th 3 Feb, 3 days. Pgm: 12.45, 2.25, 4.30, 6.40, 8.45 (Sat: 11.15 p m). Black comedy. Alec Guinness, Peter Sellers, Herbert Lom, Cecil Parker, Katie Johnson. Col. 90 min. 1955

* **LAST YEAR IN MARIEN-**
* **BAD** (U). **La Continentale,**
* **Tottenham Ct Rd** (MUS 4193). Director: Alain Resnais. Script by Alain Robbe-Grillet. An experiment with time and memory. Delphine Seyrig, Sacha Pitoeff. France. 94 min. 1962. With: MY HOME IS COPACABANA (U) (Check)

† **LIFE AT THE TOP** (X). **Odeon, Leicester Sq** (WHI 6111) (ends 9 Feb). 1.30, 3.40, 6.25, 8.50 (Sat 11 p m). *Room at the Top* 10 years later from the sequel by John Braine. Laurence Harvey, Jean Simmons, Honor Blackman, Michael Craig. 117 min

† **LOVING COUPLES** (X). **Cameo Moulin, Gt Windmill St** (GER 1653). 10.30, 1.55, 5.20, 8.50 (Sat: 10.50). Sun: 2.15, 5.25, 8.45. Director: Mai Zetterling. Harriette Anderson, Gunnel Lindelom, Gio Petre. Sweden. 95 min. 1964. With: HER BIKINI NEVER GOT WET (A)

* **MY FAIR LADY** (U).
* **Warner, Leicester Sq, W 1**
† (GER 3423). Bookable. 2.30, 7.45. Sat: 2.30, 7.45, 11.15. Sun: 3.0, 7.15. Also at **Royalty, Kingsway, WC 2** (HOL 8004). Bookable. 2.45, 8.0. Sun: 3.15, 7.30. Director: George Cukor, Oscar designs by Cecil Beaton. Audrey Hepburn, Rex Harrison, Stanley Holloway, Wilfrid Hyde White. Col. Super Panavision. 185 min

NO QUESTIONS ON SATURDAY (U). **Cameo-Poly, Upper Regent St, W 1** (LAN 1744). 1.30, 3.45, 6.0, 8.20. Sun: 3.40, 6.0, 8.20. Director: Alex Joffe. Comedy. Robert Hirsch, Rina Ganov, Dahlia Friedland. France/Israel. 106 min

* **LA NOTTE** (X). **Paris-Pull-**
* **man, Drayton Gardens** (FRE
* 5898). 3.40, 7.15. Sat: 3.10, 6.40. Sun: 3.50, 7.25. Director: Michelangelo Antonioni. A vaguely married couple. Marcello Mastroianni, Jean Moreau, Monica Vitti. Italy/France (sub-titled). 120 min. 1960. With: THE KNACK (X) (Check)

ONE SPY TOO MANY (A). **Empire, Leicester Sq** (GER 1234). 1.49, 4.14, 6.39, 9.0. Sun: 3.54, 6.19, 8.40. 3rd of the *Man from U.N.C.L.E.* series. Robert Vaughn, David McCallum, Rip Torn, Dorothy Provine, Leo G Carroll. Col. WS. 101 min

* **THE PRIZE** (A). **Ritz, Lei-**
* **cester Sq, W 1** (GER 1234). Director: Mark Robson. Kidnapping plot set against Nobel prizewinners in Stockholm. Paul Newman, Elke Sommer, Edward G Robinson, Diane Baker. Col. WS. 135 min

* **REBECCA** (A). **Classic,**
* **Baker St, W 1** (WEL 8836).
† Th 10 Feb 3 days. 12.45, 3.5, 5.40, 8.20. (Sat: 11.15 p m). Director: Alfred Hitchcock. Based on Daphne Du Maurier's Best-seller. Laurence Olivier, Joan Fontaine, Judith Anderson, George Sanders. 131 min. 1940

RETURN FROM THE ASHES (X). **Prince Charles Theatre, Leicester Pl, W 1** (GER 8181). Director: J Lee Thompson. A marriage for money, then murder. Ingrid Thülin, Maximilian Schell, Samantha Eggar. 103 min

* **SHAKESPEARE WALLAH**
(A). **Academy Two, Oxford St, W 1** (GER 5129) (ends 9 Feb). Pgm: 1.10, 3.40, 6.15, 8.55. Sun: 3.40, 6.15, 8.55 Experiences of a touring drama group. Sashi Kapoor, Geoffrey Kendal, Laura Liddel. India. 118 min

* **THE SILENCE** (X). **Gala**
* **Royal, Edgware Rd** (AMB 2345). Pgm: 1.10, 4.30, 7.40. Sun: 4.30, 7.40. Director: Ingmar Bergman. Sexual gloom in a Grand Hotel. Ingrid Thülin, Gunnel Lindblom, Jörgen Lindstrom. Sweden (sub-titled). 94 min. With: LE BONHEUR (X) (Check)

SINS OF RACHEL CADE (A). **Cameo, Victoria St** (VIC 6588). Th 10 Feb 3 days 11.45, 1.45, 4.0, 6.10, 8.35. US spinster's adventures and sex-life in the Congo. Angie Dickinson, Peter Finch, Roger Moore. Col. 123 min

SKY WEST & CROOKED (A). **Leicester Sq Theatre** (WHI 5252) (ends 8 Feb). 1.10, 3.45, 6.20, 9.0. Sun: 3.45, 6.20, 9.0. Director: John Mills from a story by Mary Hayley Bell. A mentally retarded girl finds love with a gypsy. Hayley Mills, Ian McShane. Col. 102 min

SOUND OF MUSIC (U). **Dominion, Tottenham Ct Rd, W 1** (MUS 2176). Bookable. Showing: 2.30, 8.0. Sun: 4.30, 8.0. Director: Robert Wise. From Rodgers & Hammerstein. Julie Andrews, Christopher Plummer, Peggy Wood, Eleanor Parker. Col. Todd-AO. 170 min

* **SPELLBOUND** (A). **Classic,**
Baker St, W 1 (WEL 8836). Sun 6 Feb 4 days. 12.20, 2.10, 4.20, 6.30, 8.45. Sun: 4.30, 6.35, 8.50. Director: Alfred Hitchcock. Dream sequence designed by Salvador Dali. Ingrid Bergman, Gregory Peck, Leo G Carroll, Rhonda Fleming. 111 min. 1945

* **SPY WHO CAME IN FROM**
* **THE COLD** (A). **Plaza, Picca-**
† **dilly Circus** (WHI 8944). Pgm: 2.0, 5.10, 8.20 (Sat: 11.30 p m). Sun: 2.30, 5.25, 8.20. Director: Martin Ritt. From John Le Carré's novel. Richard Burton, Claire Bloom. Oskar Werner. 112 min

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). **Metropole, Victoria** (VIC 4673). 2.30, 8.0. Sun: 4.30, 8.0. Director: Ken Annakin. Comic air race before flying was dangerous. Terry-Thomas, Sarah Miles, Robert Morley, Gert Frobe, Stuart Whitman, James Fox, Jean-Pierre Cassel. Col. Todd-AO. 130 min

* **THUNDERBALL** (A). **Lon-**
† **don Pavilion, Piccadilly Circus, W 1** (GER 2962). 10.30, 12.55, 3.30, 5.55, 8.40 (Sat: 11.30 p m). Sun: 3.15, 5.55, 8.40. Also at **Rialto, Coventry St, W 1** (GER 3488). Pgm: 12.40, 3.5, 5.40, 8.15. Sun: 2.45, 5.20, 7.55. Director: Terence Young. Bond No 4. Sean Connery, Claudine Auger, Bernard Lee, Lois Maxwell. Col. WS. 125 min

* **TOKYO OLYMPIAD** (U).
* **Academy One, Oxford St** (GER 2981) (ends 9 Feb). Bookable at 15s. Showing: 1.20, 3.45, 6.10, 8.45. Sun: 4.5, 6.25, 8.50. Director: Kon Ichikawa. Documentary on the 1964 Olympic Games. Japan. Col. WS. 130 min

WEST END JUNGLE (X). **Jacey, Piccadilly** (REG 1449). Undercover report on vice and exposure of London's night life. 55 min. With: DUMMY OF DEATH (A)

THE YEARLING (U). **Cameo, Victoria St** (VIC 6588). Th 3 Feb 3 days. 11.20, 1.25, 3.45, 6.5, 8.30. A boy and his farm. Gregory Peck, Jane Wyman, Claude Jarman Jnr. 127 min. 1946

GENERAL RELEASE

1 **THE WHO RIDES A TIGER** (A). **ABC South General Release.** Sun 6 Feb, 7 days. The temporary reformation of a cat-burglar. Tom Bell and Judi Dench (*above*), Edina Ronay. 103 min. With: THE GREAT SIOUX MASSACRE (U)

2 **SKY WEST & CROOKED** (A). **Rank North General Release.** Sun 6 Feb, 7 days. Director: John Mills. A mentally retarded girl finds love with a gypsy. Hayley Mills (*above*), Ian McShane. Col. 102 min. With: MISSION FOR A KILLER (A)

3 **TEN LITTLE INDIANS** (A). **ABC North General Release.** Sun 6 Feb, 7 days. Who's the killer if all the suspects are killed? Hugh O'Brian, Shirley Eaton (*above*), Wilfrid Hyde-White, Dennis Price. 91 min. With: CAPTIVE CITY (A)

4 **THE WAR LORD** (A). **Rank South**
* **General Release.** Sun 6 Feb, 7 days.
* *Droit de seigneur* in 11th-century Normandy. Charlton Heston (*above*), Rosemary Forsyth. Col. WS. 122 min. With: THE WORLD OF ABBOTT & COSTELLO (U)

DISTRICT DIRECTORY

A guide to local cinemas showing release programmes. The numbers refer to films listed in the sections below.
Readers should not be distracted by a jump in the sequence of numbers. This only indicates a late programme change

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Brixton ABC (BRI 4663) 1
Brixton Astoria (BRI 5482) 4
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Burnt Oak Odeon (EDG 0660) 2
Camberwell ABC (ROD 3666) 1
Camberwell Grand (ROD 4341) 39
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Holloway Odeon (ARC 6331) 2
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Whalebone Lane Odeon (DOM 1600) 2
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Woking Odeon (Woking 61275) 4. With: THE LIVELY SET (U)
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Woodford Plaza (WAN 0788) 2
Wood Green Odeon (BOW 1330) 2
Woolwich ABC (WOO 7069) 1
Woolwich Odeon (WOO 2255) 4

OTHER RELEASES

ADVENTURES & EPICS

5 **L'ATALANTE** (A). **Hampstead Everyman.** M 7 Feb, 7 days. Director: Jean Vigo. Life on a barge on the French waterways. Michel Simon, Dita Parlo. France. 89 min. 1933

6 **CLEOPATRA** (A). **Highams Park Regal.** M 7 Feb, 6 days. Director: Joseph L Mankiewicz. From Mamoulian through Shakespeare via Rome. Elizabeth Taylor, Rex Harrison, Richard Burton. Col. Todd-AO. 215 min

7 **GOLIATH KING OF THE SLAVES** (U). **Queensbury Essoldo.** Sun 6 Feb, 7 days. Defeat of the tyrant king of Babylon. Gordon Scott, Genevieve Grad. Italy/France (dubbed). Col. WS. 84 min. 1963. With: TIGER OF TERROR (U)

8 **THE GREATEST STORY EVER TOLD** (U). **Haverstock Hill Odeon, Peckham Odeon, Rayners Lane Odeon, Croydon Odeon, Kingston Odeon, Notting Hill Gaumont.** Sun 6 Feb, 7 days. Director: George Stevens. The life, death and resurrection of Christ. Max von Sydow, Charlton Heston. Col. Cinerama. 101 min

9 **HERCULES UNCHAINED** (U). **Stepney Odeon.** Th 10 Feb, 3 days. Epic adventures of Hercules. Steve Reeves, Sylvia Lopez, Sylvia Koscina. Italy/France (dubbed). Col. WS. 100 min. 1958. With: TALL STRANGER (U)

10 **THE INVINCIBLE MASKED RIDER** (A). **Eltham Hill Gaumont, Kilburn Grange.** M 7 Feb, 6 days. **Ealing Walpole, Tottenham Palace.** Sun 6 Feb, 7 days. 18th century Fairbanksiana. Pierre Brice, Helene Chanel. Italy/France. Col. 94 min. With: LICENSED TO KILL (A)

11 **KILLERS OF KILIMANJARO** (U). **Notting Hill Imperial Playhouse.** M 7 Feb, 3 days. Director: Richard Thorpe. Building a railway in the African jungle. Robert Taylor, Anthony Newley. Col. WS. 90 min. 1959. With: LEGEND OF TOM DOOLEY (U)

12 **LORD JIM** (A). **Raynes Pk Rialto.** Th 10 Feb, 3 days. Director: Richard Brooks. Jim of Cambodia. Peter O'Toole, James Mason, Curt Jurgens, Dahlia Lavi. Col. 120 min

13 **TARZAN'S THREE CHALLENGES** (U). **Tooting Astoria.** Th 10 Feb, 3 days. Adventure in the jungle as usual. Jock Mahoney, Woody Strode. Col. 92 min. With: SHEEPMAN (U)

14 **THUNDER OF BATTLE** (U). **Stoke Newington Coliseum.** Sun 6 Feb, 7 days. 5th century struggle of Coriolanus against the Volscii. Gordon Scott, Alberto Lupo. Italy/France (dubbed). Col. WS. 88 min. With: CAVALRY COMMAND (U)

15 **WAR & PEACE** (U). **Kilburn Classic.** Sun 6 Feb, 7 days. 12.50, 3.50, 7.20. Sun: 4.0, 7.30. **Purley Regal.** Sun 6 Feb, 7 days. Director: King Vidor. Epic version of Tolstoi novel. Audrey Hepburn, Henry Fonda, Mel Ferrer, Herbert Lom, John Mills, Anita Ekberg, Oscar Homolka, Vittorio Gassman. US/Italy. 208 min. 1956

16 **THE WARRIOR EMPRESS** (U). **Notting Hill Imperial Playhouse.** Th 10 Feb, 3 days. Mythological triangle. Kerwin Mathews, Tina Louise, Susy Golgi. Italy/France (dubbed). Col. WS. 87 min. With: APACHE TERRITORY (U)

BALLET

17 **ROYAL BALLET** (U). **Putney Globe.** W 9 Feb only. Director: Dr Paul Czinner. Swan Lake (Act II), The Firebird, Ondine. Margot Fonteyn, Michael Soames. Col. 132 min. 1959

COMEDIES

18 **COURTSHIP OF EDDIE'S FATHER** (U). **Palmers Grn Queen's Hall.** Sun 6 Feb, 7 days. Director: Vincente Minnelli. Junior match-making. Glenn Ford, Shirley Jones. Col. WS. 118 min. With: TO TRAP A SPY (A)

19 **DO NOT DISTURB** (A). **Watford Carlton.** Th 3 Feb, 7 days. Romantic comedy. Doris Day, Rod Taylor. Col. WS. 102 min. With: UP FROM THE BEACH (U)

20 **FOUR FOR TEXAS** (A). **Dalston Classic.** Sun 6 Feb, 4 days. 1.35, 5.5, 8.40. Sun: 5.35, 9.0. Director: Robert Aldrich. Comedy Western. Frank Sinatra, Dean Martin, Ursula Andress, Anita Ekberg. Col. 115 min. With: RUNNING TARGET (U)

21 **THE GENERAL** (U). **Praed St Classic.** Sun 6 Feb, 7 days. 12.35, 4.5, 7.30. Sun: 4.10, 7.30. Classic civil war comedy. Buster Keaton. Silent. 90 min. 1927. With: VIVA ZAPATA (A)

22 **HOME OF YOUR OWN** (U). **Croydon Classic.** Sun 6 Feb, 7 days. 4.0, 7.10. Sun: 4.0, 7.10. Silent comedy with music. Bernard Cribbins, Bill Fraser, Richard Briers. Col. 43 min. With: MARNIE (X)

23 **INCREDIBLE MR LIMPET** (U). **Victoria Biograph.** M 7 Feb, 3 days. Man turns into a fish and helps to sabotage U-boats. Don Knotts, Carole Cook. Col. 72 min. With: PALM SPRINGS WEEKEND (U)

24 **LADY L** (A). **Finchley Rex.** Sun 6 Feb, 7 days. Director: Peter Ustinov from Romain Gary. From the gutter to riches in turn-of-the-century Paris. Sophia Loren, Paul Newman, David Niven, Peter Ustinov. Col. 124 min. With: MONEY TRAP (A)

25 **LADIES WHO DO** (U). **Brixton Classic.** Th 10 Feb, 3 days. 1.35, 4.35, 7.35. Charwomen succeed in big business. Peggy Mount, Harry H. Corbett, Miriam Karlin, Robert Morley. 85 min. With: GUNSMOKE (U)

26 **TOO MANY CROOKS** (U). **Paddington Essoldo.** Th 10 Feb, 3 days. Misadventures of an inept gang. Terry-Thomas, Bernard Bresslaw, Brenda de Banzie, George Cole, Vera Day. 87 min. 1958. With: MAN FROM THE ALAMO (U)

27 **UP IN THE WORLD** (U). **Clapton Kenninghall.** Th 10 Feb, 3 days. Director: John Paddy Carstairs. Friendly window-cleaner of a country mansion who saves the son of the house from kidnappers. Norman Wisdom, Maureen Swanson, Jerry Desmonde. 90 min. 1956. With: WHERE THE RIVER BENDS (U)

DOCUMENTARIES

28 **EMERALD CURTAIN** (U). **St Pancras Tolmer.** Th 10 Feb, 3 days. Russian author exiled in Ireland. 48 min. With: MAGNIFICENT 7 (U)

29 **MEIN KAMPF** (X). **Waterloo Stn Classic.** Th 10 Feb, 3 days. 3.0, 5.30, 8.0. The stark authentic record of the rise and fall of Adolf Hitler. Swedish. English commentary. 117 min

30 **SECRET PARIS** (X). **Harringay Curzon.** Sun 6 Feb, 7 days. Sensationalist documentary. France. English commentary. Col. 85 min. With: supporting feature

31 **THIRTY-SIX-TWENTY-FOUR-THIRTY-SIX** (X). **Hackney Essoldo.** Sun 6 Feb, 4 days. **East Ham Granada.** M 7 Feb, 6 days. Extravaganza of night-club acts from throughout the world. Dean Martin, Juliette Greco. Italy (dubbed). Col. WS. 86 min. With: HOW I LIVED AS EVE (A)

32 **THIS SHOCKING WORLD** (X). **Stepney Odeon.** Sun 6 Feb, 4 days. Horror documentary. Italy. Col. 74 min. With: DEVILS OF DARKNESS (X)

DRAMA

33 **THE BEST MAN** (A). **Notting Hill Classic.** Sun 6 Feb, 4 days. 12.45, 2.25, 4.35, 6.40, 8.50. Sun: 4.30, 6.35, 8.40. Director: Franklin Schaffner. Study of Presidential nominations, based on Gore Vidal play. Henry Fonda.

Cliff Robertson, Edie Adams, Margaret Leighton, Shelley Berman, Lee Tracey, Ann Sothern. 104 min

34 **HENRY V** (U). **Waterloo Stn** ✱ **Classic.** Sun 6 Feb, 4 days. 3.0, ✱ 5.15, 8.0. Director: Laurence Olivier. Laurence Olivier, Leslie Banks, Esmond Knight, Leo Genn, Renee Asherson, Robert Newton. Col. 137 min. 1944.

35 **LEOPARD MAN** (A). **Tooting** ✱ **Astoria.** Sun 6 Feb, 4 days. Director: Jacques Tourneur. Killer with padded feet. Dennis O'Keefe. 66 min. 1943. With: BODY SNATCHERS (A)

36 **LES LIAISONS DANGEREUSES** (X). **Stockwell** ✱ **Classic.** Th 10 Feb, 3 days. 1.30, 5.10, 8.50. Director: Roger Vadim. Story of infidelities. Gerard Philipe, Jeanne Moreau, Jeanne Valerie. France (sub-titled). 103 min. 1959. With: A TASTE OF HONEY (X)

37 **PALM SPRINGS WEEKEND** (A). **Victoria Biograph.** M 7 Feb, 3 days. Director: Norman Taurog. Easter invasion of Palm Springs by students. Troy Donahue, Connie Stevens, Ty Hardin. Col. 00 min. With: INCREDIBLE MR LIMPET (U)

38 **THE PARTY'S OVER** (X). **Barnet Essoldo.** Sun 6 Feb, 7 days. Life in Chelsea? Oliver Reed, Clifford David. 94 min. With: THE EVIL FORCE (X)

39 **PEYTON PLACE** (A). **Hampstead Classic.** Sun 6 Feb, 7 days. 1.30, 4.0, 7.20. Sun: 4.15, 7.05. **Camberwell Grand, Edmonton Granada.** M 7 Feb, 7 days. **Golders Green Ionic.** M 6 Feb, 7 days. Director: Mark Robson. "It's a film of unsettering frankness."—*News of the World.* Lana Turner, Diane Barsi, Russ Tamblyn. Col. 155 min. With: DESERT RATS (U) Golders Green

40 **PHAEDRA** (X). **Chelsea** ✱ **Classic.** Sun 6 Feb, 7 days. 1.0, 4.05, 6.10, 8.45. (Sat: 11.30 p m). Mon: 4.30, 6.40, 8.55. Director: Jules Dassin. Modern Greek drama. Melina Mercouri, Anthony Perkins, Raf Vallone. Greece. 116 min

41 **RICHARD III** (U). **Tooting** ✱ **Bec Classic.** Th 10 Feb, 3 days. 2.45, 4.15, 7.20. Director: Laurence Olivier. Laurence Olivier, Claire Bloom, Sir Ralph Richardson, John Gielgud, Alec Clunes. Col. WS. 158 min. 1955

42 **SATURDAY NIGHT OUT** (X). **Southfields Plaza.** M 7 Feb, 6 days. Adventures of the crew of a liner on a night ashore. Heather Sears, Vera Day, Bernard Lee. 96 min. With: STUDY IN TERROR (X)

43 **SEVEN DAYS IN MAY** (U). ✱ **Notting Hill Classic.** Th 10 Feb, 3 days. 12.45, 3.15, 5.45, 8.20. (Sun: 11.15 p m). Director: John Frankenheimer. Military plot to overthrow US government. Burt Lancaster, Kirk Douglas, Ava Gardner, Frederic March, Edmond O'Brien. WS. 118 min.

44 **TASTE OF HONEY** (X). ✱ **Stockwell Classic.** Th 10 Feb, 3 days. 3.20, 7.0. Director: Tony Richardson. Shelagh Delaney's Salford. The relationship of a pregnant girl and a maternal homosexual. Rita Tushingham, Murray Melvin, Dora Bryan. 100 min. With: LES LIAISONS DANGEREUSES (X)

45 **TIGER OF TERROR** (U). **Queensbury Essoldo.** Sun 6 Feb, 7 days. Anti-British story of the overthrow of the Rajah of Sarawak. Ray Danton, Guy Madison, Franca Bettoia. Italy/W Germany (dubbed). Col. WS. 75 min. With: GOLIATH KING OF THE SLAVES (U)

46 **VIVA ZAPATA** (A). **Praed** ✱ **St Classic.** Sun 6 Feb, 7 days. 1.55, 5.30, 9.5. Sun: 5.35, 8.55. Director: Elia Kazan. Story based on the life of the Mexican revolutionary Emiliano Zapata. Marlon Brando, Anthony Quinn, Jean Peters. 113 min. 1951/2. With: THE GENERAL (U)

47 **ZORBA THE GREEK** (X). **Islington Rex.** M 7 Feb, 3 days. A winter in Greece, from the novel by Kazanzakis. Anthony Quinn, Alan Bates, Lila Kedrova (1964 Best Supporting Actress). Greece/US. 122 min. With: BATTLE ON THE BEACH (U)

HORROR & SCIENCE FICTION

48 **THE BLACK SCORPION** (X). **Enfield Florida.** Sun 6 Feb, 4 days. Science fiction thriller set in Mexico. Richard Denning, Mara Corday. 87 min. 1956. With: MACABRE (X)

49 **BODY SNATCHERS** (A). ✱ **Tooting Astoria.** Sun 6 Feb, 4 days. Director: Robert Wise. Grave robbing. Boris Karloff, Bela Lugosi. 73 min. 1945. With: LEOPARD MAN (A)

50 **DAY OF THE TRIFFIDS** (X). **Stepney Essoldo.** M 7 Feb, 3 days. The growth and triumph of a carnivorous plant. Howard Keel, Janette Scott, Kieron Moore. Col. WS. 94 min. With: HOUSE OF FRANKENSTEIN (X)

51 **DEVILS OF DARKNESS** (X). **Stepney Odeon.** Sun 6 Feb, 4 days. Black magic in Brittany. William Sylvester, Tracy Reed. Col. 90 min. With: THIS SHOCKING WORLD (X)

52 **THE EVIL FORCE** (X). **Barnet Essoldo.** Sun 6 Feb, 7 days. Experiments to pass through solid objects succeed with murder. Robert Lansing, Lee Meriwether. Col. 85 min. 1959. With: THE PARTY'S OVER (X)

53 **FRANKENSTEIN** (X) **Stock**✱ **well Classic.** Sun 6 Feb, 4 days. ✱ 3.15, 6.20, 9.25. Sun: 6.20, 9.25. The original horror. Boris Karloff, Mae Clarke. 68 min. 1931. With: HOUSE OF DRACULA (X)

54 **HANDS OF A KILLER** (X). **Harrow Rd Prince of Wales.** M 7 Feb, 6 days. Director: Romano Ferrara. A green-eyed monster. Michel Lemoine, Maria Pia Luzi. France/Italy. 67 min. With: TERROR IS A MAN (X)

55 **HOUSE OF DRACULA** (X). **Stockwell Classic.** Sun 6 Feb, 4 days. 1.45, 4.45, 7.30. Sun: 4.25, 7.30. Early terror. Lon Chaney, John Carradine. 67 min. 1945. With: FRANKENSTEIN (X)

56 **HOUSE OF FRANKENSTEIN** (X). **Stepney Essoldo.** M 7 Feb, 3 days. Early horror. Boris Karloff, J Carrol Naish. 70 min. 1944. With: DAY OF THE TRIFFIDS (X)

57 **HOUSE OF THE DAMNED** (X). **Becontree Odeon.** M 7 Feb. 6 days. Freaks in a desolate house. Erika Peters, Ronald Foster. 63 min. With: WITCHCRAFT (X)

58 **MACABRE** (X). **Enfield Florida.** Sun 6 Feb, 4 days. Horrific! William Prince, Jacqueline Scott. 70 min. 1957. With: THE BLACK SCORPION (X)

59 **THE MUMMY** (X). **Clapton Kenninghall.** Sun 6 Feb, 7 days. Director: Terence Fisher. Egyptian mummy comes to life. Peter Cushing, Christopher Lee. Col. 88 min. 1959. With: SON OF DRACULA (A)

60 **SON OF DRACULA** (A). **Clapton Kenninghall.** Sun 6 Feb, 4 days. Director: Robert Siodmak. An early piece of the macabre. Lon Chaney, Robert Paige. 78 min. 1943. With: THE MUMMY (X)

61 **TERROR IS A MAN** (X). **Harrow Rd Prince of Wales.** M 7 Feb, 6 days. Director: Jerry de Leon. Panther becomes a man. Francis Lederer, Greta Thyssen. 76 min. 1959. With: HANDS OF A KILLER (X)

62 **WITCHCRAFT** (X). **Becon**✱ **tree Odeon.** M 7 Feb, 6 days. Supernatural powers. Jack Hedley, Jill Dixon, Lon Chaney, Marie Ney. 79 min. With: HOUSE OF THE DAMNED (X)

MUSICALS

63 **IT'S ALL HAPPENING** (U). **Victoria Biograph.** Th 10 Feb, 3 days. Romance in a recording studio. Tommy Steele, Michael Medwin. Col. 101 min. With HIDE AND SEEK (U)

64 **WEST SIDE STORY** (A). ✱ **Shepherds Bush Essoldo, Balham Ritz.** Sun 6 Feb, 7 days. **Hammersmith Broadway, Harlesden Coliseum.** M 7 Feb, 6 days. Director: Robert Wise. 10 Academy Awards, music by Bernstein. Natalie Wood, Richard Beymer, Rita Moreno, Russ Tamblyn, George Chakiris. Col. WS. 153 min

THRILLERS

65 **DR. NO** (A). **Ewell Rem**✱ **brandt.** Sun 6 Feb, 7 days. Director: Terence Young. Caribbean Bond. Sean Connery, Joseph Wiseman, Ursula Andress, Jack Lord. Col. 105 min. With: FROM RUSSIA WITH LOVE (A)

66 **ESCORT FOR HIRE** (A). **Islington Rex.** Th 10 Feb, 3 days. Male escort beats murder rap. June Thorburn, Pete Murray. Col. WS. 66 min. With: OPERATION CROSSBOW (A)

67 **FROM RUSSIA WITH** ✱ **LOVE** (A). **Ewell Rembrandt.** ✱ Sun 6 Feb, 7 days. Director: Terence Young. Bond in Istanbul. Sean Connery, Pedro Armendariz, Daniela Bianchi, Lotte Lenya. Col. WS. 110 min. With: DR. NO (A)

68 **GANG WAR** (A). **St Pancras Tolmer.** M 7 Feb, 3 days. From "The Hoods Take Over." Charles Bronson, Kent Taylor, Jennifer Holden. 72 min. 1958. With: SPENCER'S MOUNTAIN (A)

69 **HIDE AND SEEK** (U). **Victoria Biograph.** Th 10 Feb, 3 days. Director: Cy Endfield. Spy and kidnapping drama. Ian Carmichael, Janet Munro, Curt Jurgens. 90 min. With: IT'S ALL HAPPENING (U)

70 **HOW I LIVED AS EVE** (A). **Hackney Essoldo.** Sun 6 Feb, 4 days. **East Ham Granada.** M 7 Feb, 6 days. Nudists on a Brazilian island. Kitty Wolf, June Abel, Ellie Rogers. Brazil. Col. 61 min. With: 36, 24, 36 (X)

71 **LICENSED TO KILL** (A). **Eltham Hill Gaumont, Kilburn Grange and Kings X Century.** M 7 Feb, 6 days. **Ealing Walpole, Tottenham Palace.** Sun 6 Feb, 7 days. Director: Lindsay Shonteff. Bond parody. Tom Adams, Karel Stepanek, Veronica Hurst, Peter Bull. Col. 96 min. With: THE INVINCIBLE MASKED RIDER (A) & HUNCHBACK OF NOTRE DAME (A), Kings X only

72 **MARNIE** (X). **Croydon Clas**✱ **sic.** Sun 6 Feb, 7 days. 1.40, 4.55, 8.15. Sun: 4.55, 8.20. Director: Alfred Hitchcock. A compulsive thief falls in love with her boss. Sean Connery, Tippi Hedren. Col. 130 min. With: HOME OF YOUR OWN (U)

73 **MONEY TRAP** (A). **Finchley Rex.** Sun 6 Feb, 7 days. Two policeman attempt to rob a doctor. Glen Ford, Elke Sommer, Rita Hayworth. WS. 79 min. With: LADY L (A)

74 **MURDER AT THE GALLOP** (U). **Putney Globe.** Sun 6 Feb, 6 days (not W 9 Feb). Murder mystery at a country club. Margaret Rutherford, Robert Morley, Flora Robson. WS. 81 min. With: SPY WITH MY FACE (A)

75 **SPY WITH MY FACE** (A). **Putney Globe.** Sun 6 Feb, 6 days (not W 9 Feb). **Hackney Essoldo.** Th 10 Feb, 3 days. Director: John Newland. From the U.N.C.L.E TV series. Robert Vaughn, Senta Berger. Col. 86 min. With: MURDER AT THE GALLOP (U) Putney Globe; WEST OF MONTANA (A) Hackney

76 **STUDY IN TERROR** (X). **Southfields Plaza.** M 7 Feb, 6 days. A new Sherlock Holmes John Neville, Donald Houston, Anthony Quayle, Barbara Windsor, Adrienne Corri. Col. WS. 95 min. With: SATURDAY NIGHT OUT (X)

77 **TOTRAPASPY** (A). **Palmers Grn Queen's Hall.** Sun 6 Feb, 7 days. Director: Don Medford. First film from the U.N.C.L.E TV series. Robert Vaughn, Luciana Paluzzi. Col. 90 min. With: COURTSHIP OF EDDIE'S FATHER (A)

WAR

78 **BATTLE OF THE BEACH** (U). **Islington Rex.** M 7 Feb, 3 days. Pacific war. Audie Murphy. Col. 114 min. With: ZORBA THE GREEK (X)

79 **COCKLESHELL HEROES** (U). **Paddington Essoldo.** M 7 Feb, 3 days. Director: José Ferrer. WW II Commandos in rubber dinghies. José Ferrer, Trevor Howard. Col. WS. 97 min. 1955. With: BUCHANAN RIDES ALONE (U)

80 **THE DAM BUSTERS** (U). ✱ **Watford Essoldo.** Sun 6 Feb, 7 days. Director: Michael Anderson. Bouncing bombs on the Eder dam. Richard Todd, Michael Redgrave. 124 min. 1955. With: CARRY ON NURSE (U)

81 **DESERT RATS** (U). **Golders Green Ionic.** Sun 6 Feb, 7 days. **Tooting Bec Classic.** Sun 6 Feb, 4 days. 2.40, 5.50, 9.0. Sun: 5.55, 9.5. Director: Robert Wise. WW II in North Africa. Richard Burton, James Mason, Robert Newton. 88 min. 1952. With: PEYTON PLACE (A) Golders Green. O'ROURKE OF THE ROYAL MOUNTED (U) Tooting Bec

82 **GUNS OF NAVARONE** (A). **Raynes Pk Rialto.** Sun 6 Feb, 4 days. **St Albans Gaumont.** Sun 6 Feb, 7 days. Director: J Lee Thompson, WW II Commandos, filmed on Rhodes. Gregory Peck, David Niven, Anthony Quinn. Col. WS. 156 min

83 **KING RAT** (A). **Belmont Essoldo, Chelsea Essoldo.** Sun 6 Feb, 7 days. Director: Bryan Forbes. Survival of the toughest in a Japanese prison-camp. George Segal, James Fox, Tom Courtenay, Denholm Elliot, John Mills. 134 min

84 **THE LONGEST DAY** (A). **Hendon Gala.** Sun 6 Feb, 7 days. Directors: Ken Annakin, Andrew Marton, Bernhard Wicki, Darryl F Zanuck. D-Day invasion. Richard Burton, Kenneth More, Leo Genn, John Wayne, Robert Mitchum, Henry Fonda, Robert Ryan, etc. Col. 180 min

85 **OPERATION BIKINI** (U). **Brixton Classic.** Sun 6 Feb, 4 days. 1.0, 4.15, 7.30. Sun: 4.5, 7.20. WW II story of secret radar work. Tab Hunter, Frankie Avalon, Scott Brady, Jim Backus. 84 min. With: SPENCER'S MOUNTAIN (A)

86 **OPERATION CROSSBOW** (A). **Islington Rex.** Th 10 Feb, 3 days. WW II Intelligence operation against the V2. Sophia Loren, George Peppard. Col. WS. 116 min. With: ESCORT FOR HIRE (A)

87 **ROMMEL, DESERT FOX** ✱ (U). **Enfield Florida.** Th 10 Feb, 3 days. Director: Henry Hathaway. Biography of the last years of Rommel and his part in the plots against Hitler. James Mason, Cedric Hardwicke, Jessica Tandy. 87 min. 1951. With: WHITE FEATHER (U)

88 **UP FROM THE BEACH** (U). **Watford Carlton.** Th 3 Feb, 7 days. 36 hours following D-Day. Cliff Robertson, Red Buttons, Irina Demick, Marius Goring, Broderick Crawford, James Robertson Justice. GB/French/German. 98 min. With: DO NOT DISTURB (A)

89 **THE VICTORS** (X). **Dalston Classic.** Th 10 Feb, 3 days. 1.15, 3.55, 7.20. Director: Carl Foreman. Big budget episodes on the degradation of war. George Hamilton, George Peppard, Melina Mercouri, Albert Finney, Romy Schneider. 175 min

WESTERNS

90 **APACHE TERRITORY** (U). **Notting Hill Imperial Playhouse.** Th 10 Feb, 3 days. Director: Ray Nazarro. Drifter assumes command of handful of soldiers in the desert when besieged by Indians. Rory Calhoun, Barbara Bates, John Dehner. Col. 70 min. 1958. With: WARRIOR EMPRESS (U)

91 **BUCHANAN RIDES ALONE** (U). **Paddington Essoldo.** M 7 Feb, 3 days. Director: Budd Boetticher. Texans' struggle to defend young Mexican. Randolph Scott, Craig Stevens. Col. WS. 77 min. 1958. With: COCKLESHELL HEROES (U)

92 **CAVALRY COMMAND** (U). **Stoke Newington Coliseum.** Sun 6 Feb, 7 days. US soldier drama. John Agar, Richard Arlen, Myron Healy. US Philippines. Col. 78 min. With: THUNDER OF BATTLE (U)

93 **GUNSMOKE** (U). **Brixton Classic.** Th 10 Feb, 3 days. 3.10, 6.10, 9.15. Director: Nathan Juran. A hired gunman prevents cattlemen taking possession of ranch. Audie Murphy, Susan Cabot. Col. 79 min. 1952. With: LADIES WHO DO (U)

94 **HELL BENT FOR LEATHER** (U). **Stepney Essoldo.** Th 10 Feb, 3 days. Director: George Sherman. Young horse dealer helped by girl to prove his innocence of a crime. Audie Murphy, Stephen McNally. Col. WS. 82 min. 1959. With: MAN FROM THE ALAMO (U)

95 **LEGEND OF TOM DOOLEY** (U). **Notting Hill Imperial Playhouse.** M 10 Feb, 3 days. Confederate soldiers hold up stage-coach. Michael Landon, Jo Morrow, Jack Hogan. 79 min. 1959. With: KILLERS OF KILIMANJARO (U)

96 **MAGNIFICENT 7** (U). **St** ✱ **Pancras Tolmer.** Th 10 Feb, 3 days. Director: John Sturges. The defence of a village by hired guns. Yul Brynner, Eli Wallach, Steve McQueen, James Coburn. Col. WS. 126 min. With: EMERALD CURTAIN (U)

97 **MAN FROM THE ALAMO** (U). **Paddington Essoldo, Stepney Essoldo.** Th 10 Feb, 3 days. Director: Budd Boetticher. Escapee from the fort warns families of Mexican advance. Glenn Ford, Julia Adams. Col. 79 min. 1953. With: HELL BENT FOR LEATHER (U) Stepney, TOO MANY CROOKS (U), Paddington

98 **O'ROURKE OF THE ROYAL MOUNTED** (U). **Tooting Bec Classic.** Sun 6 Feb, 4 days. 1.10, 4.15, 7.20. Sun: 4.20, 7.25. Director: Raoul Walsh. Adventures of a Mountie in protecting friendly Indians. Alan Ladd, Hugh O'Brian, Shelley Winters. Col. 87 min. 1954. With: DESERT RATS (U)

99 **RUNNING TARGET** (U). ✱ **Dalston Classic.** Sun 6 Feb, 4 days. 3.35, 7.5. Sun: 4.15, 7.35. Sheriff on the trail of escaped convict. Arthur Franz, Doris

Dowling. Col. 73 min. 1956. With: FOUR FOR TEXAS (A)

100 **SHEEPMAN** (U). **Tooting** ✶ **Astoria.** Th 10 Feb, 3 days. Director: George Marshall. Sheep versus cattle for the grass. Glenn Ford, Shirley McLaine. Col. WS. 86 min. 1957/8. With: TARZAN'S THREE CHALLENGES (U)

101 **SPENCER'S MOUNTAIN** (A). **Brixton Classic.** Sun 6 Feb, 4 days. 2.20, 5.40, 8.55. Sun: 5.30, 8.50. **St Pancras Tolmer.** M 7 Feb, 3 days. Director: Delmer Daves. A man's struggle to get his son educated away from their mountain home. Henry Fonda, Maureen O'Hara. Col. 106 min. With: OPERATION BIKINI (U) Brixton; GANG WAR (A) St Pancras Tolmer

102 **TALL STRANGER** (U). **Stepney Odeon.** Th 10 Feb, 3 days. Ex-Cavalry man intervenes in land struggle. Joel McCrea, Virginia Mayo. Col. WS. 74 min. 1957. With: HERCULES UNCHAINED (U)

103 **WEST OF MONTANA** (A). **Hackney Essoldo.** Th 10 Feb, 3 days. Western romance. Buddy Ebsen. Col. WS. 83 min. With: SPY WITH MY FACE (A)

104 **WHERE THE RIVER** ✶ **BENDS** (U). **Clapton Kenninghall.** Th 10 Feb, 3 days. Director: Anthony Mann. Story of a wagon trek across Oregon in the 1880's. James Stewart, Julie Adams, Arthur Kennedy. Col. 91 min. 1952. With: UP IN THE WORLD (U)

105 **WHITE FEATHER** (U). **Enfield Florida.** Th 10 Feb, 3 days. Indian wars again. Robert Wagner, John Lund, Jeffrey Hunter, Debra Paget. Col. 102 min. 1955. With: ROMMEL, DESERT FOX (U)

NATIONAL FILM THEATRE

Waterloo Bridge, South Bank, SE 1 (WAT 3232)
No smoking. All foreign films sub-titled or with earphone commentary

✶ Sat 5 Feb. **LAURA.** 4.0.
✶ Director: Otto Preminger. The bitter egotist verging on paranoia and the effortless strength of the law. Dana Andrews, Clifton Webb, Vincent Price, Judith Anderson. 1944

✶ Sat 5 Feb. **ANATOMY OF A MURDER** 7.0. Director: Otto Preminger. Courtroom drama. James Stewart, Lee Remick, Ben Gazzara, George C Scott. 1959

✶ Sun 6 Feb. **ADVISE & CONSENT.** 4.0. Director: Otto Preminger. Henry Fonda, Charles Laughton, Don Murray, Walter Pidgeon

Sun 6 Feb. **THE CARDINAL.** 7.0. Director: Otto Preminger. The never ceasing fight for political and religious freedom. Tom Tryon, Romy Schneider, Carol Lynley, John Huston

M 7 Feb. **THE FLYING SCOTSMAN.** 6.15, 8.30. Director: Castelton Knight. The world-famous train and its daily run from London to Edinburgh. Moore Marriott, Ray Milland, Pauline Johnson, Alec Hurley. 1929. All bookable seats sold. 142 unreserved still available half an hour before performances

T 8 Feb. **THE BOY WITH GREEN HAIR.** 6.15, 8.30. Director: Joseph Losey. A boy discovers one morning he has been given the dubious distinction of green hair. Dean Stockwell, Pat O'Brien, Robert Ryan. Col. 1948

✶ W 9 Feb. **LA REGLE DU**
✶ **JEU.** 6.15, 8.30. Director: Jean
✶ Renoir. A weekend party in a country chateau develops into a fantastic danse macabre. Dalio, Nora Gregor, Jean Renoir, Gaston Modot. France. 1939

Th 10 Feb. **LA REGLE DU JEU.** 6.15, 8.30. See W 9 Feb

✶ F 11 Feb. **LA TOSCA.** 6.15, 8.30. Director: Carl Koch. The Renoir film that never was: only the first five shots are his. The film was completed by his assistant. Imperio Argentina, Michel Simon, Rossano Brazzi, Sung by: Mafalda Favero, Ferruccio Tagliavini. Italy. 1940

✶ Sat 12 Feb. **THE DIVIDING LINE.** 4.0, 6.15, 8.0. Director: Joseph Losey. A victim of mass hysteria. Macdonald Carey, Gail Russell, Lalo Rios. 1949

SUNDAY SPECIALS

Showing Sun 6 Feb only

KRONOS (A). Giant cube lands from space to suck up the earth's nuclear energy. Jeff Morrow, Barbara Lawrence, John Emery. 78 min. 1957. With: **THE CHALLENGE** (A). Lorry driver encounters crime syndicate. Jayne Mansfield, Anthony Quayle. 93 min. 1959. Double bill at **Brixton Granada** (BRI 2201)

TAKE ME AS I AM (X). Reporter embroiled in murder and mayhem. Robert Hossein, Marina Vlady, Scilla Gabel. France/Italy. 92 min. 1959. With: **TERROR IN THE HAUNTED HOUSE** (X). Psychiatric melodrama. Gerald Mohr, Cathy O'Donnell. 77 min. 1958. Double bill at **Camberwell Grand** (ROD 4341)

PERSEUS AGAINST THE MONSTERS (A). The rescue of Andromeda and the defeat of Argos. Richard Harrison. Italy/Spain (dubbed). Col. WS. 94 min. With: **CHICAGO CONFIDENTIAL** (A). Director: Sidney Salkow. Crime drama. Brian Keith, Beverley Garland, Dick Foran. 73 min. 1957. Double bill at **Camden Town Plaza** (GUL 2443)

CHINA GATE (A). Director: Samuel Fuller. The war in Indonesia. Nat "King" Cole, Gene Barry, Angie Dickinson. WS. 90 min. 1957. With: **TREASURE OF PANCHO VILLA** (U). Director: George Sherman. The struggle to get it there. Gilbert Roland, Shelley Winters, Rory Calhoun. Col. WS. 96 min. 1955. Double bill at **Dartford Granada** (DA 21221)

JACK THE RIPPER (X). Revulsion of prostitutes. Lee Patterson, Betty McDowell. 84 min. 1958. With: **FLESH AND THE FIENDS** (X). Edinburgh 1820, with grave-robbers Burke & Hare. Peter Cushing, Donald Pleasence. 97 min. 1959. Double bill at **East Ham Granada** (GRA 3000)

CORRIDORS OF BLOOD (X). Director: Robert Day. "Before the discovery of anaesthetics, conditions in London hospitals were deplorable." Boris Karloff, Betta St John, Christopher Lee. 86 min. 1958. With: **NIGHTS OF RASPUTIN** (X). Historical melodrama. Edmund Purdom, Gianna Maria Canale, John Drew Barrymore. Italy/France. Col. WS. 95 min. Double bill at **Edmonton Granada** (EDM 5200)

MONSTER OF PIEDRAS BLANCAS (X). Prehistoric monster invades a fishing village. Les Tremayne, Forrest Lewis, John Harmon. Col. 71 min. 1958. With: **THE DEAD ONE** (X). Voodoo-it. John Mackay, Linda Ormond, Clyde Kelley. Col. WS. 70 min. Double bill at **Eltham Hill Gaumont** (ELT 3767)

WASP WOMAN (X). Director: Roger Corman. Science fiction beauty treatment. Susan Cabot, Fred Eisley, Michael Marks. 73 min. 1959. With: **BEAST FROM HAUNTED CAVE** (X). A monster in South Dakota. Michael Forest, Sheila Carol, Frank Wolff. 75 min. 1959. Double bill at **Erith Odeon** (Erith 2020) & **Deptford Odeon** (TID 3500)

GIRL ON A BOAT (U). English boy loves US girl. Norman Wisdom, Millicent Martin. 91 min. With: **FRONTIER UPRISING** (U). Frontier scout quells Mexican rebellion. James Davis, Nancy Hadley. Col. WS. 68 min. Double bill at **Hammersmith Broadway** (RIV 6120)

EDGE OF ETERNITY (U). Murder mystery. Cornel Wilde, Victoria Shaw. 101 min. 1959. With: **CONFESSIONS OF A COUNTER SPY** (U). Director: André de Toth. Spy thriller. Ernest Borgnine, Colleen Dewhurst. WS. 92 min. 1959. Double bill at **Harlesden Coliseum** (ELG 4957)

TWO AND TWO MAKES SIX (A). Director: Freddie Francis. US airman comedy. Janette Scott, George Chakiris. 89 min. With: **THE STOOGES GO WEST** (U). —way out West. The Three Stooges. 56 min. 1951. Double bill at **Harrow Rd Prince of Wales** (CUN 3303)

MURDER INCORPORATED (X). Gang warfare in the depression. Stuart Whitman, Mai Britt, Henry Morgan. 83 min. With: **HITCH HIKER** (X). Escaped convict gets a ride with two holiday-makers. Edmond O'Brien, Frank Lovejoy. 71 min. 1952. Double bill at **Highams Park Regal** (LAR 1888)

BLOOD ON HIS LIPS (X). Man into Monster. Robert Clarke, Patricia Manning. 75 min. 1959. With: **COFFIN CAME BY POST** (X). Mysterious death of a tycoon. Fernand Ledoux, Paul Meurisse. France. 100 min. 1957. Double bill at **Kings X Century** (TER 6321)

MYSTERIOUS INVADERS (A). A clash between gangsters and women from outer space. Robert Clarke, Marilyn Harvey, Shirley Kilpatrick. 59 min. 1958. With: **PERSEUS AGAINST THE MONSTERS** (A). Double bill at **King's X Odeon** (TER 3534)

WALK A CROOKED MILE (U). MI5 and the CIA at work. Louis Hayward, Dennis O'Keefe, Louise Allbritton. 90 min. 1948. With: **SAINT OF DEVIL'S ISLAND** (A). Plot to escape from prison. Eartha Kitt, Scott Forbes. Col. 69 min. Double bill at **Notting Hill Imperial Playhouse** (PAR 4992)

CAST A LONG SHADOW (U). Western. Audie Murphy. 82 min. 1959. With: **SHE CREATURE** (A). Perverted hypnotist dips into reincarnation. Otto Kruger, Cathy Downs, Tom Conway, Lance Fuller. 78 min. 1956. Double bill at **Paddington Essoldo** (CUN 2661)

THE HOOK (A). Ethical drama set in the Korean War. Kirk Douglas, Nick Adams, Robert Walker. 98 min. With: **SHE CREATURE** (A). Double bill at **Southfields Plaza** (VAN 5881)

✶ **ATTACK OF THE CRAB MONSTERS** (X). Director: Roger Corman. Radiated crabs. Richard Garland. 68 min. 1956. With: **NOT OF THIS EARTH** (X). Director: Roger Corman. Horror. Paul Birch, Morgan Jones. 65 min. 1956. Double bill at **Stepney Essoldo** (STE 4152)

BACK FROM THE DEAD (X). Director: Charles Marquis Warren. Reincarnation drama. Arthur Franz, Peggie Castle. 78 min. 1957. With: **UNKNOWN TERROR** (A). Director: Charles Marquis Warren. Expedition into the jungle to the Cave of Death. Paul Richards, Mala Powers, John Howard. WS. 76 min. 1957. Double bill at **Woolwich Granada** (WOO 2578)

TAMANGO (A). On a slave-ship in 1820. Dorothy Dandridge, Curt Jurgens, Jean Servais. France/Italy. Col. WS. 98 min. 1957. With: **RIDE LONESOME** (U). Director: Budd Boetticher. Sheriff and bandit join forces. Randolph Scott, Roy Jenson, Al Wyatt. Col. WS. 73 min. 1958. Double bill at **Victoria Biograph** (VIC 1624)

SONS OF THUNDER (U). Mythical spectacle. Antonella Lualdi, Pedro Armendariz. Italy/France. Dubbed. Col. 98 min. With: **MAN TRAP** (A). Crime melodrama. Jeffrey Hunter, David Janssen. WS. 93 min. Double bill at **Waltham Grn ABC** (FUL 6050)

CINEMA CLUBS

Academy Cinema Club, 167 Oxford St, W 1 (GER 8819). *No*
✶ *Smoking.* **SHADOWS.** Direc-
✶ tor: John Cassavetes. Story of a group of coloured people in New York. Lelia Goldoni, Ben Carruthers, Hugh Hurd, Anthony Ray. 81 min. 1958-59

Starlight Cinema Club, May Fair Hotel, Berkeley Sq, W 1 (MAY 7777). Th 3 Feb, 3 days.
✶ **YELLOW SKY.** Th & Sat: 8.0, 10.30. F 10.30. Director: William Wellman. Outlaw in ghost town. Gregory Peck, Richard Widmark. 97 min. 1948

F 4 Feb only. **THE LIGHT OF HEART.** 7.30. Director: Irving Pichel. From play by Emlyn Williams. Ida Lupino, Monty Woolley. 85 min. 1943. With: IF I'M LUCKY

F 4 Feb only. **IF I'M LUCKY.** 9.0. Director: Lewis Seiler. Crooner put up to expose government racketeers. Vivian Blaine, Perry Como. 80 min. 1946. With: THE LIGHT OF HEART

Sun 6 Feb, 4 days. **SEPARATE BEDS.** 8.0, 10.30. Sun: 8.30. Director: Arthur Hiller. Comedy of stock dealers, analysts and manipulators. James Garner, Lee Remick. Col. WS. 105 min

Th 10 Feb, 2 days. **THE SONG OF BERNADETTE.** 7.0. Director: Henry King. Founding of the Lourdes grotto. Jennifer Jones, Charles Bickford, Anne Revere. 156 min. 1943. With: LES ENFANTS DU PARADIS

✶ Th 10 Feb, 2 days. **LES EN-**
✶ **FANTS DU PARADIS.** 9.30. Director: Marcel Carné. A mysterious woman in the lives of 2 actors in Paris in 1840's. Arletty, Jean-Louis Barrault, Marcel Herrand, Pierre Renoir, Pierre Brasseur. France. 188 min. With: THE SONG OF BERNADETTE

Sat 12 Feb only. **GANGS INCORPORATED.** 8.0, 10.30. Director: Phil Rosen. Crime drama. Jack La Rue, Joan Woodbury. 69 min. 1941

LATE-NIGHT FILMS

Additional to those listed in the West End section on page 47

F 4 Feb, 11.15. **Classic, Baker St, W 1** (WEL 8836) **THE DIVIDED HEART** (U)

F 4 Feb, 11.15. **Classic, Notting Hill Gate** (PAR 5750) **FERRY TO HONG KONG** (U)

Sat 5 Feb, 11.0. **Jacey, Charing X Rd** (GER 4815) **MAN WITH THE X-RAY EYES** (X). With: THE STRANGLER (X)

Sat 5 Feb, 11.30. **Jacey, Leicester Sq** (GER 2001) **PORTRAIT IN BLACK** (A). With: CHARTROOSE CABOOSE (U)

F 11 Feb, 11.15. **Classic, Baker St, W 1** (WEL 8836) **THE WORLD IN HIS ARMS** (U)

F 11 Feb, 11.15. **Classic, Notting Hill Gate** (PAR 5750)
✶ **RENDEZVOUS AT MIDNIGHT** (X)

Sat 12 Feb, 11.30. **Jacey, Leicester Sq** (GER 2001) **SEA DEVILS** (U). With: THE SCAVENGERS (A)

PRE-RELEASE

These cinemas show films at least one week prior to general release

RETURN FROM THE ASHES (X). **Watford Odeon** (WA 43317). Sun 6 Feb, 7 days. Director: J Lee Thompson. A marriage for money, then murder. Ingrid Thulin, Maximilian Schell, Samantha Eggar. 103 min. With: RAGE TO LIVE (X)

✶ **SPY WHO CAME IN FROM**
✶ **THE COLD** (A). **Fulham Rd ABC** (FRO 2636), **Edgware Rd ABC** (PAD 5901). Sun 6 Feb, 7 days. From John Le Carré's novel. Richard Burton, Claire Bloom, Oskar Werner. 112 min

STOP PRESS

Acton Granada (ACO 4484) **Finsbury Park Astoria** (ARC 2224) **HOUSE OF WAX** (X) **PHANTOM OF THE RUE MORGUE** (X) Sun 6 Feb, 7 days

Becontree Odeon (SEV 2302) **THE VAMPIRE** (X) **I BURY THE DEAD** (X) Sun 6 Feb only

Brixton Granada (BRI 2201) **FACE OF FU MANCHU** (U) **CARRY ON CABBY** (U) M 7 Feb 5 days (not Sat 12 Feb)

Hackney Pavilion (AMH 2681) **FRANKENSTEIN'S DAUGHTER** (X) **ATTACK OF THE CRAB MONSTERS** (X) Sun 6 Feb only

Kensal Rise Odeon (LAD 3786) **PANIC IN THE YEAR ZERO** (X) **TALES OF TERROR** (X) Sun 6 Feb only

Kilburn Grange (MAI 1664) **THE BRAVADOS** (A) **FLIGHT FROM SINGAPORE** (U) Sun 6 Feb only

Leytonstone Rialto (LEY 1425) **THE BLOB** (X) **FRANKENSTEIN'S DAUGHTER** (X) Sun 6 Feb only. **MUTINY ON THE BOUNTY** (A) M 7 Feb, 6 days

Richmond Gaumont (RIC 1760) **WALK ON THE WILD SIDE** (X) **DAVID & LISA** (X) Sun 6 Feb, 7 days

Woolwich Granada (WOO 2678) **THING FROM ANOTHER WORLD** (X) **NIGHT OF THE PHANTOM** (X) M 7 Feb, 6 days

St Pancras Tolmer (EUS 7576) **EDGE OF ETERNITY** (U) **FURTHER UP THE CREEK** (U) Sun 6 Feb only

King's X Odeon (TER 3534) **PERSEUS AGAINST THE MONSTERS** (A) **MYSTERIOUS INVADER** (A) Sun 6 Feb only

Music

It is just two years since David Hughes, formerly known as "Mr Heart-Throb," decided to turn over a new leaf and go straight, vocally speaking. On Saturday (5 Feb) he pops up at the Festival Hall singing in a *Messiah* richly embellished by that back-to-Handel enthusiast, John Tobin. The journey from *Never* and *Kiss Of Fire* (top pops, *c* 1952) to Tobin-Handel is, to paraphrase Shaw, about as far as musical thought can reach, and I was intrigued to discover how Mr Hughes was faring.

Handsome as ever, jazzy sweater encasing his chunky torso, he appeared to be doing very nicely. "What you've got to remember," he said, only lightly on the defensive, is that, all those 12 years I was in the pop game, I really *resented* the whole thing. I came to London to become an opera singer; I just got side-tracked. The change back did not happen overnight. It was more like a slow drift over 10 years.

"Three years ago the door was ajar for me at Glyndebourne. They were very enthusiastic until they found out who I was. That cooled them. My agent, Sandor Gorlinsky, tried to make out I'd been a road, but they tumbled."

Glyndebourne, nevertheless, gave Hughes his chance with the supporting tenor roles of the High Priest in *Idomeneo* and Macduff in *Macbeth*. For Scottish opera he sang Ottavio to Charles Craig's Don Giovanni; the Welsh National, suitably enough (Hughes is a Birmingham-Welsh), made his their tenor lead in *Traviata*. Over the ashes of David Hughes, pop singer, the career of David Hughes, operatic tenor, began to take flight. Next month (March), also for the Welsh, he will sing in his first *Don Giovanni* and do a concert performance of *Butterfly* for Barbirolli, who has taken a fancy to the Hughes sound.

London and an international career are his goals; the snag, at 38, is lack of stage experience. Covent Garden are sympathetic, but "loth to engage a tenor with a handful of appearances to his name."

Like a reformed alcoholic, Hughes has sworn off pop for ever; ballads, well-known arias, numbers from musicals – these are his staple diet. So far there is certainly no sign of the bailiffs outside the house he and his strikingly pretty wife, Ann, have built in a posh Elstree private road.

I left David Hughes practising the two-octave cadenza which Mr Tobin has inserted into *Thou Shalt Break Them*. "Not exactly my cup of tea," he admitted, "but I was knocked out to be asked to do it. It proves *something*."

Richard Last

Georg Solti conducts *Der Fliegende Holländer* at Sadler's Wells

CONCERTS

Sat 5 Feb

Royal Festival Hall. Messiah, Handel (edited by John Tobin in its entirety with the original accompaniments). Conductor: John Tobin. London Choral Society, Pro Arte Orchestra. Soloists: Pauline Tinsley, Margaret Duckworth, Grayston Burgess, David Hughes, Benjamin Luxon, Valda Aveling (harpsichord), John Dykes Bower (organ). 6.0

Royal Albert Hall. Folk singing. Ian Campbell Group, Hedy West and others. 7.30

Sun 6 Feb

Royal Festival Hall. Four Sea Interludes & Passacaglia (Peter Grimes) Britten. Oboe Concerto in C, K 314b, Mozart. Symphony No 9 in C (Great), Schubert. Conductor: Istvan Kertesz. London Symphony Orchestra. Soloist: Roger Lord (oboe). 7.30

Royal Albert Hall. Tchaikovsky programme: Piano Concerto No 1, Violin Concerto, Military March, 1812 Overture. Conductor: Stanford Robinson. London Philharmonic Orchestra; Band of the Grenadier Guards. 7.30

Tues 8 Feb

Royal Festival Hall. Suite No 2 in B minor, Bach. Symphony No 100 in G (Military) Haydn. Symphonic Poems: Don Juan, Till Eulenspiegel, Richard Strauss. Conductor: Otto Klemperer. New Philharmonia Orchestra. Soloist: Gareth Morris (flute). 8.0

Odeon Swiss Cottage (PRI 3424). Overture, Le Corsair, Berlioz. Piano Concerto No 1 in D minor, Brahms. Symphony No 8 in G, Dvorak. Conductor: Charles Groves. Royal Philharmonic Orchestra. Soloist: Jakob Gimpel (piano). 8.0

Wed 9 Feb

Royal Festival Hall. Ballet Suite, The Miraculous Mandarin, Bartok. Piano Concerto in G, K 453, Mozart. Symphony No 4 in E minor, Brahms. Conductor: Georg Solti. London Symphony Orchestra. Soloist: Monique Haas (piano). 8.0

St James's, Piccadilly. Te Deum; Symphony No 44; The Mass of St Bernard of Offida, Haydn. Conductor: Julian Armitage. Coronach Singers; St James's Players. 8.0

Thurs 10 Feb

Royal Albert Hall. Requiem, Mozart. Spring Symphony, Britten. Conductor: Sir Malcolm Sargent. Royal Philharmonic Orchestra; Royal Choral Society. Soloists: Joan Carlyle, Janet Baker, Alexander Young, Raimund Herincx, Arnold Greir (organ). 7.30

Royal Festival Hall. Symphony (1st performance) Richard Rodney Bennett. Piano Concerto in E flat, K 271, Mozart. Pictures from an Exhibition, Mussorgsky-Ravel. Conductor: Istvan Kertesz. London Symphony Orchestra. Soloist: Vladimir Ashkenazy (piano). 8.0

Royal Albert Hall. Overture, Santiago de Espado, Malcolm Williamson. Violin Concerto in G minor, Bruch, L'Apprenti Sorcier, Dukas. Serenade for Strings in E minor, Elgar. Francesca da Rimini, Tchaikovsky. Conductor: Sir Adrian Boult. London Philharmonic Orchestra. Soloist: Rodney Friend (violin). 7.45

Royal Festival Hall. Cantata No 80: Ein' feste Burg, Bach. Missa Brevis (1st performance) Bryan Kelly. Mass in D minor (Nelson), Haydn. Conductor: David Willcocks. Bach Choir; Jaques Orchestra. Soloists: April Cantelo (soprano), Helen Watts (contralto), Robert Tear (tenor), John Shirley-Quirk (baritone). 8.0

BALLET

Sat 5 Feb

Royal Opera House. Swan Lake, Tchaikovsky. Conductor: Young. Choreographers: Ivanov & Petipa/Toms. The Royal Ballet. Soloists: Nerina, Blair, Hill, Denys, Ruffell, Martin, Rencher, Larsen. 2.15

Richmond Theatre, The Green, Richmond (RIC 0088). The Realms of Choice, Salzedo; Dark Elegies, Mahler; Gala Performance, Prokofiev. Conductor: David Ellenberg. Choreographers: Morrice; Tudor. The Ballet Rambert. 2.30 & 7.45 (last performances). This programme is not suitable for children

Royal Opera House. Swan Lake, Tchaikovsky. Conductor: Lanchbery. Choreographers: Ivanov & Petipa/Toms. The Royal Ballet. Soloists: Beriosova, MacLeary, Park, Sibley, Shaw, Usher, Rosson, May. 7.30

Tues 8 Feb

Royal Opera House. Swan Lake, Tchaikovsky. Conductor: Lanchbery. Choreographers: Ivanov & Petipa/Toms. The Royal Ballet. Soloists: Fonteyn, Nureyev, Jenner, Penney, Mead, Dowell, Rossen, Larsen. 7.30

Wed 9 Feb

Sadler's Wells. L'Enfant et les Sortilèges, Ravel (revival). Conductor: Matheson. L'Heure Espagnole, Ravel (New Opera Company production). Conductor: Brydon. Casts: London, Rendell, Morelle, S. Chapman, Sarti, Fryatt, Hauxvell, Dowling; Blackham, Belcourt, Chorley, Folley, Savoie. 7.30

Thurs 10 Feb

Royal Opera House. Les Patineurs, Meyerbeer; Brandenberg Nos 2 & 4, Bach (1st performance of new production); Antigone, Theodorakis. Conductor: Comissiona. Choreographers: Ashton; Cranko. The Royal Ballet. Soloists: Shaw, Lane, Hill, Seymour, Doyle; Park, Sibley, Parkinson, MacLeary, Usher, Gable; Beriosova, Larsen, Hynd, Drew, Rosson, Rencher, Edwards. 7.30

Fri 11 Feb

Royal Opera House. Les Patineurs, Meyerbeer; Brandenberg Nos 2 & 4, Bach (new production); Antigone, Theodorakis. Conductor: Comissiona. Choreographers: Ashton; Cranko. The Royal Ballet. Soloists: Shaw, Lane, Hill, Seymour, Doyle; Park, Sibley, Parkinson, MacLeary, Usher, Gable; Beriosova, Larsen, Hynd, Drew, Rosson, Rencher, Edwards. 7.30

RECITALS

Sat 5 Feb

Wigmore Hall. Two preludes & fugues, Shostakovitch. Fantasy, Copland. Deux Contrastes, Casella. Fantasia, Eklund. Baby's Family, Villa-Lobos. Sonata No 3, Hindemith. Barbara Holmquest (piano). 3.0

Wigmore Hall. Sonata in E major, Pergolesi. Sonata in C major K 296, Mozart. Sonata for solo violin, Bartók. Sonata in G major Op 78, Brahms. Sonata in E major, Paganini. Polonaise Brillante, Wieniawski. Charles Treger (violin), Ernest Lush (piano). 7.30

Sun 6 Feb

Royal Festival Hall. Beethoven String Quartets – 5: Quartet in D Op 18, No 3; Quartet in A minor, Op 132; Quartet in F minor, Op 95. Hungarian Quartet: Szekely, Kuttner, Koromzay, Magyar. 3.0

Wigmore Hall. Sonata in C major K 545, Mozart. Sonata 1924, Stravinsky. Four Impromptus Op 90, Schubert. Variations Serieuses Op 54; Andante & rondo capriccioso Op 14, Mendelssohn. Ruth Nye (piano). 3.0

Victoria & Albert Museum, Kensington, SW 7 (KEN 6371). Music of the Golden Age: Works by Byrd, Dowland, Ferrabosco, Gibbons, Morley, Tomkins, Ward, Weelkes, Wilbye. Conductor: Louis Halsey. The Elizabethan Consort; The Elizabethan Singers. 7.30

Mon 7 Feb

Wigmore Hall. Sonata in B flat major, Vivaldi, Variations Concertantes, Mendelssohn. Sonata Op 102 No 1, Beethoven. Sonata in D minor, Debussy. Serenade (1949) Hans Werner Henze. Georg Donderer ('cello), Rosemarie Wright (piano). 7.30

Royal Festival Hall. Beethoven String Quartets – 6: Quartet in A, Op 18 No 5; Quartet in B flat, Op 130 with the Grosse Fugue; Quartet in F, Op 135. Hungarian Quartet: Szekely, Kuttner, Koromzay, Magyar. 8.0

Tues 8 Feb

Wigmore Hall. Quartet in D minor (Death and the Maiden); Piano Sonata in G major Op 70; Piano Quintet in A major Op 114 (The Trout), Schubert. Allegri String Quartet. Soloists: Maria Donska (piano), Stuart Knussen (double bass). 7.30

Wed 9 Feb

Royal Festival Hall. Chorale Preludes: Komm, heiliger Geist, Herre Gott, BWV 651; O Lamm Gottes unschuldig, BWV 656; Trio-Sonata No 3 in D minor BWV 527; Toccata, Adagio & Fugue in C, BWV 564; J S Bach. Trois Paraphrases Grégoriennes: Mors et Resurrectio; Ave Maria, Ave Maris Stella; Hymne d'Action de Grâce "Te Deum", Langlais. Susan Landale (organ). 5.55

Wigmore Hall. Songs by Purcell, Wolf (Michelangelo Lieder), Schubert, Duparc, Huytens, Voormolen. Max Van Egmond (baritone), Thom Bollen (piano). 7.30

Thurs 10 Feb

Wigmore Hall. Sonata in F minor, Telemann. Trio-Sonata in C minor, Handel. Concerto in G minor, Vivaldi. Quartet No 11 for recorder & strings, Pleyel. Sonata in F major for recorder, strings & harpsichord, Marcello. White-throated Warbler, Nigel Butterley. Variations on a tune by a Zambian (1st performance), R Arnell. Carl Dolmetsch (recorder), Joseph Saxby (harpsichord), Martin String Quartet. 7.30

St George's, Hanover Sq, W 1. Andante con variazioni in F; Sonata in D, Haydn. Fantasia & Sonata in C, K 475 & 457, Mozart. 15 Hungarian peasant songs, Bartók. Sonata in A, D 714, Schubert. Lili Kraus (piano). 8.0

Fri 11 Feb

Wigmore Hall. Sonata in A minor – Arpeggione, Schubert. Rhapsody No 1, Bartók Suite No 2 for 'cello solo, Bach. Vocalise, Rachmaninov/Rose. Variations on a Rococo Theme, Tchaikovsky. Papillon, Fauré. Peter David Snyder ('cello), Walter Kamper (piano). 7.30

OPERA

Saville Theatre, Shaftesbury Av, WC 2 (TEM 4011). Sat 5 Feb: The Mikado. M 7, T 8, W 9 Feb: The Gondoliers. Th 10 & F 11 Feb: The Yeoman of the Guard. Conductor: Isidore Godfrey. The D'Oyly Carte Opera Company. 7.30. Matinees Sat 5 & W 9 Feb, 2.30

Sat 5 Feb

Sadler's Wells. The Thieving Magpie, Rossini. Conductor: Balkwill. Cast: Wilson, Kern, Robson, Pilley, Fryatt, Chorley, Dowling, Garrard, Blackburn. 7.30

Mon 7 Feb

Royal Opera House. Der Fliegende Holländer, Wagner (in German). Conductor: Solti. Cast: Jones, Bainbridge, Pribyl, MacDonald, D Ward, Frick. 7.30

Wed 9 Feb

Royal Opera House. Der Fliegende Holländer, Wagner (in German). Conductor: Sillem. Cast: Jones, Bainbridge, Pribyl, MacDonald, D Ward, Langdon. 7.30

Fri 11 Feb

Sadler's Wells. The Thieving Magpie, Rossini. Conductor: Balkwill. Cast: Wilson, Kern, Robson, Pilley, Fryatt, Chorley, Dowling, Garrard, Blackburn. 7.30

PRINCIPAL ADDRESSES

Royal Festival Hall
Belvedere Rd, SE 1 (WAT 3191)
Royal Albert Hall,
Kensington Gore, SW 7
(KEN 8212)
Royal Opera House,
Covent Garden, WC 2
(COV 1066)
Sadler's Wells Theatre,
Rosebery Ave, EC 1 (TER 1672)
Wigmore Hall,
Wigmore St. W 1 (WEL 2141)

Books

A selection from the books to be published in the coming week

This week will be a bumper one for historians – professional and amateur. About half of the books being published for the general reader are historical. Most notable are Sir Maurice Bowra's beautifully written *Landmarks in Greek Literature* (Weidenfeld & Nicolson, 55s) which charts the stages of that "unique vision of the world" from the heroic, to lyric, tragic, scientific, philosophical, comic; a study of *Life and Letters in France in the 19th Century* by Dr A W Raitt (Nelson, 30s) with long quotations from Zola, Mallarme and Baudelaire and a collection of *Human Documents of the Industrial Revolution in Britain* by E Royston Pike (Allen & Unwin, 52s 6d) which aims to make the material of historians readily available to the general reader. For those who prefer a historical novel there is one about the Marquis de Sade by Guy Endore called *Satan's Saint* (W H Allen, 30s); for those who prefer more recent events there is Ronald Matthews' *African Powder Keg* (Bodley Head, 30s).

If history seems a dreary subject for the general reader, it is a fact that most general readers do not find it so. However well-praised, novels (unless the authors are household words), do not sell very well. We wait for the paperback, or buy a record, or watch television. But the beautifully produced, carefully planned and eminently readable history books are drawing an increasingly wide public. As a paperback publisher, approximately one-sixth of whose output is historical, remarks: "They can't be buying them by mistake!"

History outsells subjects like economics and literary criticism. It bridges the gap between Europe and America effortlessly. The professional historian no longer sulks loftily in his academic stronghold, but is attempting to write more for the general reader.

Note the proliferation of series: Weidenfeld & Nicolson started their *History of Human Society* seven years ago. It sells in America, Germany, France, Spain, Italy, Israel and Holland. Now they have six series in hand – notably one for the general reader called *Critical Periods of World History*, for which the rights are American. Allen & Unwin continue their seven-year plan for the UNESCO *History of Mankind*; Volume III is expected this autumn. Penguin Books plan a cultural history of Europe in six volumes spread over the next three years. Thames & Hudson plan a lavish, dining-room-table history of European civilization, with volumes edited by Professors Hugh Trevor-Roper and A J P Taylor.

Carole D'Albiac

William Burroughs whose novel Nova Express *will be published by Cape on 10 Feb*

NOVELS

Nova Express by William Burroughs. His second novel to be published in this country. The *New York Herald Tribune* said that "*Nova Express* is to *The Naked Lunch* as *Finnegan's Wake* is to *Ulysses*." It is an attack on current American life disguised as a story of an interplanetary fight between, on the one hand, the Nova police, on the other "the mob": Izzy the Push, Hamburger Mary, the Sublimial Kid. Published by Jonathan Cape on 10 Feb, 25s

Mr Right is Dead by Rona Jaffe. A series of stories about heroines looking for Mr Right: playgirl Miss Melba Toast, who has to make do with money, lovers and devotion, her confidante who is inhibited by moral scruples, other girls involved in a welter of substitutes. The message is, it's no good looking for him–he's dead. Rona Jaffe's first book for five years. Published by Jonathan Cape on 10 Feb, 18s

Catherine Carmier by Ernest J Gaines. A novel of the American South, where "speaking across the fence is different from being at each other's house." Catherine Carmier is a pale, coloured girl whose father obstinately refuses to associate with Negroes. She falls in love with Jackson Guerin, a Negro who has been educated in California by his doting aunt, who now wants him only for herself. The author is himself a Negro, born in Louisiana and educated in California. This is his first novel, to be published by Secker and Warburg on 7 Feb, 25s

The Liberation of Lord Byron Jones by Jesse Hill Ford. Again the American South, set in an imaginary town called Somerton. Racial tension is stirred up when George Gordon Lord Byron Jones asks for a divorce from his wife in court – something not usually given to a Negro. Published by The Bodley Head on 10 Feb, 21s

The World of Luke Simpson by Vincent Brome. The mentality of a man charged with assault and rape, imprisoned in an asylum for criminal diseases, where all ideas for humanizing change are opposed and conflicting schools of psychology do battle. Published by Heinemann on 7 Feb, 25s

The Freedom of the Cage by David Lytton. A small shopkeeper is judged insane for pointing a revolver at the Prime Minister of South Africa. He lives in a world of confusion, daydreams, and imagined violence. A professor of anthropology confuses him further – but the professor's wife understands him. Published by The Bodley Head on 10 Feb, 25s

Two People by Donald Windham. The background is Rome; the story, the love of a young American businessman and an Italian boy who meet at the top of the Spanish steps. Published by Michael Joseph on 10 Feb, 25s

Beatrice and Bertha by Allan Turpin. A novel/memoir of two sisters. One, beautiful and intelligent, marries for money and then settles alone and embittered in Paris; the other, less beautiful but sporty, looks after their father. They each tell the narrator, their nephew, their own point of view. Published by Michael Joseph on 10 Feb, 21s

The Virgin Soldiers by Leslie Thomas. Some of the soldiers in Malaya in 1950 were good soldiers; others were "short, pimply, mean, drunk, hysterical, miserable, moping, and happy. Published by Constable on 7 Feb, 21s

My Friends from Cairnton by Jane Duncan. The twelfth of the "My Friend" novels. Twice Alexander and his wife Janet have to adjust to his illness, which leaves him a semi-invalid. Some friends – yes, from Cairnton – help. Published by Macmillan on 7 Jan, 21s

BIOGRAPHY

F Scott Fitzgerald: a critical portrait by Henry Dan Piper. Fitzgerald said, "I cannot dissociate a man from his work." This is a study of the man – his childhood and adolescence, his relations with editors and employers, his wild social life, his work, and his method of writing. A chapter is devoted to each novel, three chapters to the short stories, a section to Zelda. Published by The Bodley Head on 10 Feb, 42s

POETRY

The Cold Wind of Dawn by Kenneth White. First collection of his poems to be published over here, though some have been published in France. His native Glasgow is his "hell on earth" and he aims to reach, through poetry, "an original consciousness which would be called religious." Published by Jonathan Cape on 10 Feb, 18s

The Accident and Other Poems by James Turner. Theme of pain, its isolation, the life of a hospital, and of wild life, compared to which man only scratches the surface. Published by Cassell on 10 Feb, 16s

ART

Poussin. Text by Walter Friedlaender. Colour and monochrome reproductions, quotations from the artist's letters and writings, some reproductions of the work of related painters. Published by Thames & Hudson on 7 Feb, £6 6s

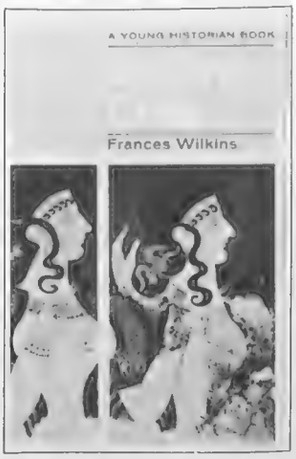
TRAVEL

Island at the End of the World by Bernard Gorsky. A successful search for paradise in modern times – a year in a hut on the island of Mouli, one of the Loyalty Islands off New Caledonia. Published by Hart-Davis on 10 Feb, 50s

Letters from Gourgounel by Kenneth White. Paradise in the modern world again – in a farmhouse in the Ardeche in south-east France. Ecstatic description of rural life and one man's communion with nature. Published by Jonathan Cape on 10 Feb, 18s

An Attic cup of the early fifth century shows Theseus, with Athene, visiting the sea-goddess Amphitite. From Landmarks in Greek Literature *by C. M. Bowra, Weidenfeld & Nicolson, 55s*

A contemporary cartoon by Cattelain shows Offenbach dressed as a pierrot. An illustration from A. W. Raitt's Life and Letters in France in the 19th Century, *Nelson 30s*



The jacket of Ancient Crete *by Frances Wilkins, a Young Historian Book to be published by Weidenfeld & Nicolson, 12s 6d. The series is intended primarily for schools*

Discs

After the Beatles, the Rolling Stones. After the Rolling Stones, The Who. After The Who . . . well, who?

So far the progression has been easy. When the Beatles got too square, rich and tidy for the kids, the Rolling Stones were there to take their place. And when the Rolling Stones were accepted nationally, the kids in central London wanted a new in-thing, and latched on to The Who.

The trouble is that The Who, in at least one sense, are at the end of the line. It is technically impossible to do much more with electric guitars and amplifiers than they achieve. You can't play any louder: The Who already have the biggest amplifiers in the country, and deliberately play them beyond the point of distortion. You can't get any wilder: during their stage act, which is much more extreme than anything they do on television, they break guitars up and microphones as a matter of routine. You can't go musically farther out: harmonically much of their work consists of crashing discords and electronic howls—musical anarchy. In their publicity they say rather self-consciously that they don't like music.

It sounds as if they're telling the truth.

This feeling—that there is no way for group music to develop—has helped create the current pop *malaise*. Apart from the initial boost that came from Liverpool and the north, all the impetus for new pop has come from London.

The Who (above) *defend their popularity against The Action* (below). *Left to right: Mick Evans, Reggie King, Alan King, Pete Watson and Roger Powell*

More specifically, it has come from Wardour Street, where the Marquee and Flamingo clubs set all the trends.

It's here that television's Ready, Steady, Go! has always looked when it wants to find what's happening next, their policy being that any music with a fanatic local following stands a good chance if it is exposed nationally. Lately, there just hasn't been anything to find.

Now, however, there may be something new on the scene. A group called The Action is beginning to get the same sort of reaction as the Stones two years ago, and The Who one year ago. And musically, they know what they are up to.

"The Who create excitement with sound. We do it with communication," says Reggie King, the vocalist.

Taking their inspiration from Negro groups—The Temptations, The Miracles, The Impressions—they have worked up an act that involves the audience taking part.

"We reckon we've failed if we don't get all the kids clapping, shouting back answers in gospel numbers, singing, that sort of thing," he says. "Pop needs something to shake the kids out of this dream they've got themselves into, just sitting there and staring and not caring one way or the other."

As a policy, it's working. On some of their dates the halls are so packed that girls climb on their boy friends' shoulders to get a better look—about the highest (and most uncomfortable) compliment that fans of either sex ever pay to a group. And they play with pretty solid musicianship: they are noted for having rehearsed—in the front room of the Kentish Town house where the rhythm guitarist's parents live—for four or five hours a day solidly for the past two years.

"We were really bad when we turned professional", says Reggie King. "Now we're just getting good."

For the sake of pop, let's hope he's right.

Leonard Levesley

TOM JONES PICKS HIS FAVOURITE LP'S

Tom Jones began by making a demo disc of *It's Not Unusual* for another singer, but when he heard the playback he knew it was the song for him. It was released at the end of January and by 1 March it was at No1. His own hit LP of the moment is *Atomic Jones*

In the Midnight Hour. Wilson Pickett. (Atlantic 5037). ● In the midnight hour ● Teardrops will fall ● Take a little love ● For better or worse ● I found a love ● That's a man's way ● I'm gonna cry ● Don't fight it ● Take this love I've got ● Come home baby ● I'm not tired ● Let's kiss and make up.
I bought this album because I think *In the midnight hour* is the best record I have heard in a long, long time

The Return of Rock. Jerry Lee Lewis. (Philips BL 7668) I Believe in You ● Mabelline ● Flip, flop and fly ● Roll over Beethoven ● Don't let go ● Herman the Hermit ● Baby, hold me close ● You went back on your word ● Corine, Corina ● Sexy ways ● Johnny B. Goode ● Got you on my mind.
Most of the great rock and roll songs are on this LP. He does things like *Mabelline* and *Johnny B. Goode* better than the originals

Sam Cooke at the Copa. Sam Cooke. (Decca RD 7674) ● Opening introduction ● The best things in life are free ● Bill Bailey won't you please come home ● Nobody knows you when you're down and out ● Frankie and Johnny ● Try a little tenderness ● For sentimental reasons ● You send me ● If I had a hammer ● When I fall in love ● Twistin' the night away ● This little light of mine ● Blowin' in the wind ● Tennessee Waltz

Country Songs for City Folks. Jerry Lee Lewis. (Philips BL 7688) ● Green green grass of home ● Wolverton Mountain ● Funny how time slips away ● North to Alaska ● The wild side of life ● Walk right in ● City Lights ● Ring of fire ● Detroit City ● Crazy Arms ● King of the Road ● Seasons of my Heart.
This is Jerry Lee Lewis in a different mood, singing all Country and Western songs on this album. *King of the Road* is a must

Fresh Berry's. Chuck Berry. (Chess CRL 4506) ● It wasn't me ● Run Joe ● Every day we rock and roll ● One for my Baby ● Sad day – long night ● It's my own business ● Right off Rampart Street ● Vaya Con Dios ● Merrily we rock and roll ● My mustang Ford ● Aint that just like a woman ● Wee hour blues.
This was Chuck Berry's first album and I think his best. He plays his own compositions best of all.

Rock 'n Soul. Solomon Burke. (Atlantic ATL 5009) ● Goodbye baby ● Cry to me ● Won't you give him ● If you need me ● Hard ain't it hard ● Can't nobody love you ● Just out of reach ● You're good for me ● You can't love 'em all ● Someone to love me ● Beautiful brown eyes ● He'll have to go.
I think Burke is the greatest soul singer of them all

Seven Letters. Ben E King. (Atlantic ATL 5024) ● Seven Letters ● River of tears ● I'm standing by ● Jamaica ● Down home ● Si Senor ● It's all over ● Let the water run down ● This is my dream ● It's no good for me ● In the middle of the night ● Don't drive me away.
Ben E King is one of the most sincere singers around today

Gentle is my love. Nancy Wilson. (EMI T 2351) ● Who can I turn to ● There will never be another you ● If love is good to me ● My one and only love ● Funnier than funny ● More ● Gentle is my love ● At long last love ● Time after time ● If ever I would leave you ● When he makes music.
A great singer! Probably one of the most accomplished female vocalists

Restaurants

Au Père De Nico, in Lincoln Street, Chelsea, is a much more sophisticated bistro than the type mentioned below. Like a real bistro, there is a cheap (10s) lunch, but it is for classic French dishes that Murray Radin's restaurant has become famous; the quail Pertusini in white wine is one of many specialities

Some of my friends seem to think that I have a secret file on splendid cafés and restaurants where one can obtain a first-class three-course lunch for 2s 9d or thereabouts. I haven't, of course, and the sole reason is because they don't exist. I have been to a number of modest places in London at the insistence of friends, only to find that the 2s 9d lunch had nothing to recommend it other than the price. This assumption by the Englishman or woman that he, or she should, by right, be able to buy decent meals for little more than the cost of a packet of 10 cigarettes, or 20 on special occasions, can only be a hangover from the war. If employers tried to pay their staff at 1948 rates there would be a national strike of frightful duration.

The very same people who ask me to name these cheap restaurants, will, in the next breath, tell me they enjoyed a joint of Scotch beef, three sorts of fresh vegetables, Yorkshire pudding, apple pie and cream and a nice bottle of claret the previous Sunday for lunch. My answer is always, "and how much did that cost you?" Their reply is confused and full of excuses. They do not add to the costs of foodstuffs and cooking a proportion of the sum spent on cutlery, linen and furniture, or a share of the rent, rates, heating, lighting, wages for cooks, waiters, and washing-up. The restaurant proprietors have to.

I am afraid that most of the cafés and restaurants up and down the land that do manage to sell meals very cheaply use materials and methods which should be shunned by the eating classes: poor quality meats, tinned or dried vegetables, mass-produced mixes and polythene bags of chipped potatoes, powdered soups and bottled sauces. The result is not good, cheap food – it's just food. Cheap materials require much more skilful cooking than expensive ones if the end product is to be taken seriously. But until café proprietors raise their standards and until the British public realizes that quality has to be paid for, then shop-bought fish and chips will remain our national dish.

In London, and in the larger provincial cities, there is some glimmer of light. Chinese and Indian restaurants, while rarely being distinguished, at least maintain a level of decency which is higher than the average "caff." The food is usually hot, tastes pleasant even if you aren't quite sure what its name means, and the service, if inscrutable, will be swift and polite. The cheaper Italian cafés (at least those that don't give up the ghost and serve spaghetti from tins) with the most basic of materials like pasta, onion and tomatoes, knock spots off their British rivals.

Vegetarian restaurants have the edge over the rest: meat is expensive, they don't sell meat. But, except for one place in Soho, I don't like the faddy pseudo-medical overtones on vegetarian menus, and the sight of thin pale people picking at nut brawn and nettle salad is depressing.

The brightest ray of light during the 1960's has been the mushrooming of the bistro. Little rooms with whitewashed walls, scrubbed tables and incompetent, but pretty waitresses, have been opening up all over Chelsea and Kensington. And I'm glad to say their spores have been settling in other parts of the metropolis. The cooking at these isn't always classically perfect, but at least it *is* cooking, and nearly always reasonable in price.

I have tried to list at least three cheapish places each week in the restaurant column, and will continue to do so, but the sole criterion for entry will still be quality and value for money. Potato mix and gravy powder isn't value for money – even at 2s 9d.

Neil Rhind

Selective restaurant guide especially compiled by Neil Rhind, Editorial Manager of the Good Food Club. The Club's Good Food Guide (published by Consumers' Association and Cassell) has 1,600 entries covering the whole country. Each week London Life *will list, by types of cuisine, 10 of London's most reliable and authentic restaurants. This week, the selection is again international.*

C.S.—Closed Sundays. The name of the proprietor, where given, follows immediately after the telephone number. Lunch, where not specifically mentioned, is approximately between 12 and 3 p m

TOP TEN

Chinese

KUO YUAN, 259 High Rd, NW 10 **(WIL 2297).** Dinner 6-11. Most people seem to know now that Mr Kuo was once chef to a Chinese Communist representative here, and, happily for us, defected to the West. His cooking is more Peking than the usual Cantonese, and an enormously varied meal, which will include several unusual specialities, should cost no more than about 25s per head. Mr Kuo is moving his restaurant to the Fulham Road soon. Willesden's loss will be Chelsea's gain

English

HUNTING LODGE, Lower Regent St, SW 1 **(WHI 4222).** Lunch 12.30-3; dinner 6.30-11. C.S. This is an attempt by Forte's to create the finest possible menu of traditional English food. The whole place (which older readers will remember as The Hungaria) has been done up to look like an English tavern with staff dressed as Edwardian footmen. Needless to say the eating here, though authentic, isn't cheap: a variety of genuine potted meats (a rarity these days) cost 12s 6d each; the Cumberland ring sausage is 21s for two. Large and expensive wine list

French

MINOTAUR, Chelsea Cloisters, Sloane Avenue, SW 3 **(KNI 8608).** Lunch 12.15-3, dinner 7-11.30. Closed Saturday. The Minotaur started life as a steak-house and will be found, appropriately enough, beneath a labyrinthine block of flats. Now it has been turned into a French restaurant by the proprietors of the Genevieve, and has established a firm reputation for sound bourgeois cooking. Try the *moules marinière* (6s 6d), *tripes à la Milanaise* (10s), *rognons de veau à la moutarde de Dijon* (12s 6d). Licensed: wine by the glass 3s 6d

Hungarian

GAY HUSSAR, 2 Greek St, W 1 **(GER 0973).** Lunch 12.30-2.30, dinner 6.30-11. C.S. According to some expatriates, this is the most authentic Hungarian restaurant we have in London, even though the menu has dishes from other parts of central and eastern Europe. The Hungarian hors d'oeuvre (6s 6d), Bulgarian mixed salad (4s), the various pancakes (about 10s 6d) and the pork chops with green peppers and cream should make a change from scampi and fillet steak. There is a very good value 10s 6d *table d'hôte* lunch. Wines by the carafe 12s 6d; glass 3s

Italian

LEONI'S QUO VADIS, 26-29 Dean St, W 1 **(GER 4809 & 9585).** Lunch 12.15-2.30, dinner 5.30-11.15. Sun cl. lunch, dinner 6.45-10. The Quo Vadis is rather antiquated compared with the newer *ristorante* springing up like mushrooms all over the capital. But this large, crowded Soho restaurant wears its 40 years very lightly. The *table d'hôte* lunches and dinners (14s 9d and 18s 9d) are good value, the *à la carte* long and varied; naturally the pasta and veal here are good, so are the hors-d'oeuvre trolley, kidneys and duck. Long wine list; some by the carafe about 19s 6d, by the glass 2s 9d

Indian

LIGHT OF INDIA, 59 Park Rd, NW 1 **(PAD 6753).** Lunch 12-3, dinner 6-12. Someone once estimated that there were more than 300 Indian restaurants in London alone. Precious few of them have an individuality, but this friendly place is one of that few. The curries range from mild (chicken and mutton *pulaos* for 9s 6d and 8s 6d respectively) through medium (*rhogan* 6s 6d) to the ferocious Bangalore *phal* mutton or chicken (6s 6d and 7s 6d). Wines from 14s 6d, by the glass 2s 6d; lagers on ice a much wiser choice

Spanish

MARTINEZ SPANISH RESTAURANT, 25 Swallow St, W 1 **(REG 5066 & 4921).** Lunch 12-3, dinner 6-midnight. The Martinez is possibly the best and most authentic Spanish restaurant in London. It is sensible to eat the Iberian specialities: *paella Valenc* (15s 6d), cold *gazpacho* (4s), ink-fish in their own ink (8s 6d) Long list of sherries from 3s 6d and Spanish wines from 16s; in carafes for 13s 6d, by the glas 3s

International

SAVOY HOTEL, Strand & Victoria Embankment, WC **(TEM 4343).** Meals serve until 3 a m in Restaurant; 1 a m in Grill Room. Restaurant C.S. Internationally famous, with an international menu, impeccable service and international prices—no list of top London restaurants would be complete without the Savoy. There are *tables d'hôte* (about 30s for lunch, 50s for dinner) in the restaurant; the Grill Room is all *à la carte* with main dishes not often below, and quite often above, 20s. Wines happily less dear; carafes 15s; Ch. d'Yquem by the glass 8s

Fish

BENTLEY'S, 11 Swallow St, off Piccadilly, W 1 **(REG 6210).** Lunch 11.30-3, dinner 5.30-11. C.S. If you are partial to oysters Bentley's is a good place to go to indulge your fancy. They have their own oyster beds, and also an Oyster Bar where they will sell them to you from 12s to 17s 6d the half-dozen. In the bar and the upstairs restaurant there are other sorts of fish and shellfish from about 10s 6d to 25s. The lobster bisque (5s) is very good. Wines from about 20s; some by the glass including Black Velvet. Draught Guinness, o course

Wine

WOLFE'S RESTAURANT, 11 Abingdon Road, W 8 **(WES 6868).** Dinner only 7.0-midnight. C.S. David Wolfe is not only a restaurateur, he is a wine merchant as well. A brief glance at his wine list will confirm that one is not just choosing something to drink with one's dinner but selecting an item from a very intelligent and personal compilation. Mr Wolfe's interest is in the rare and historic. He organizes

special wine dinners on Monday evenings so that his museum pieces can be drunk and appreciated; for example, one day you may have the opportunity of comparing, say, the magnificent Château Lafite-Rothschilds of 1953, 1947, 1945, 1918 (in magnum) and 1916! What joy! And on another, tasting a wine which did well in years when other wines didn't. If you decide to try one of these special dinners Mr Wolfe asks you take the matter seriously: he prefers you to wear evening dress, smoking is discouraged, at least until after the dessert, and ladies are tactfully reminded that even a hint of scent can ruin a venerable claret. But ordinary diners will find much to interest and intrigue them, and the ignorant would do well to ask Mr Wolfe for his advice

AROUND TOWN

Chinese

CHEUNG CHOW, 186a Broadhurst Gdns, NW 6 **(MAI 7548).** Meals served from 12 midday to 11.30. This is a small, clean Chinese restaurant almost on top of West Hampstead tube station. There is a range of set meals, starting with a 5s lunch, which should suit every pocket. For about 7s 6d you can sate yourself on sweet and sour pork, beef chop suey, pancake roll and fried rice, and have a pot of tolerable tea or coffee thrown in. The service is quick and polite; the food kept hot on individual hot plates. Licensed

English

CITY BARGE, Strand-on-the-Green, Chiswick, W 4 **(CHI 2141 & 8649).** Manager E Townsend. Lunch only. 12.30-2.30. Closed Sat & Sun. You can sit outside the City Bath, and watch the river go by as you drink. Inside, at lunchtime, the dining room offers a short menu of freshly-cooked reasonably priced food; the mussels in butter, served with lettuce and brown bread (5s 6d) is a good thing to have before a steak (9s 6d), or more interestingly, the calves kidneys curried in white wine with rice (9s 6d). Licensed: choice of 10 wines by the glass from 2s 3d

THE GUN ROOM, 3 Russell Gdns, W 14 **(BAY 2087).** Manager Kevin Daly. Dinner 7-11.30 C.S. As its name suggests the decor here has a military theme; the tables are set between high wooden partitions and the place is lit by old street lamps. From a food point of view the flavours are more traditional: steak & kidney & mushroom pie (9s 6d), chicken casserole in wine (10s 6d) and Dublin Bay prawns (deep fried, 6s 6d); the unusual afters include peppermint ice cream with a hot chocolate sauce (4s 6d). Licensed: wine in carafes 9s; by the glass 3s

OUZEL GALLEY, 6 Hollywood Rd, SW 10 **(FLA 3500).** Robert Colville. Dinner only, 7-midnight. C.S. This is a nice sort of amateur place that does very professional cooking. Lithographs of old ships and green baize walls can't be eaten of course, but they make a pleasant setting for sorrel soup (4s 6d), venison with redcurrant jelly and chestnut purée (11s 6d) and lemon sorbet (3s 6d). Chicken Kiev, jugged hare and fresh fruit salad for less adventurous eaters. Licensed

RANELAGH, 39 Ranelagh Gve, SW 1 **(SLO 2572).** Elizabeth & Teddy Broughton. Dinner to 11.30. This is a very go-ahead pub with a number of restaurants, each of which does a few dishes really well. In some room or other you can have a sea-food hot pot, or a *casserole du jour*, or make a pig of yourself at the Oliver Twist cold food table, and none of these will cost more than 12s 6d. No first course, but filling up can be done with sweets and cheeses. Usual pub drinks; draught port and sherry, pitchers of wine from about 15s

TURPIN'S, 118 Heath St, NW 3 **(HAM 3711).** Lunch, Sunday only, 12-3. Dinner, Tue-Sat only, 6.30-11.30. This is a new English restaurant which is not only much more enterprising than most places but rigidly refuses to serve tinned or frozen vegetables—only fresh ones, in season, are offered. The chestnut or iced cream of cucumber soup (4s 6d & 3s 6d), the steak & kidney pudding or grilled trout (8s 6d) should be investigated. Unlicensed; wines fetched

French

THE BELVEDERE, Holland House, Holland Park, W 14 **(WES 4641).** J Lyons & Co. Dinner 6-11.30 (Sun 6.30-11). How pleasing it is to report on a restaurant in a London park where the food isn't terrible. This park setting – floodlit gardens and peacocks – is worth going to see just on its own. *Terrine de gibier* (6s 6d) and the *suprême de volaille du champignons* (13s 6d) have already found favour. Free chocolates with your coffee. Licensed: a good Mâçon 18s 6d

LE CAFE ROYAL, 72 High St, Wimbledon, SW 19 **(WIM 0238).** M Rampoldi. Dinner 6-10.30. M Rampoldi offers Wimbledon residents Soho cooking at little more than Soho prices, and they ought to be grateful to him. His home-made *pâté* (4s 6d), avocado pear with prawns (4s 6d), and minestrone (2s 6d) are reliable starters. Chicken Christina (12s 6d) and the *caneton à la Grand Marnier* are good eating from the list of specialities called "*plats des gourmets.*" Licensed: wines rather dear

CAPRICE, Arlington St, W 1 **(HYD 5154).** Lunch 12.30-3; dinner 6.30-1 a.m. C.S. Possibly one of London's top ten. Nor, if you keep to the fixed price lunch (29s 6d) or dinner (39s 6d), will it bankrupt you. Set meals include many classical French dishes cooked with great skill. Among the specialities, the calf's head *vinaigrette*, wild duck, baby lamb and *noisette de chevreuil Smitane* extremely good. Service impeccable. There is an enormous wine list, though it is by no means the cheapest in the metropolis

German

GERMAN FOOD CENTRE, 44-46 Knightsbridge, SW 1 **(BEL 7121).** Restaurant manager, Mr C J Smith. Dinner 6.30-11. C.S. This is like a small food fair devoted to publicizing German products; there is a shop as well as a restaurant and all you buy here, in both sections, is genuine German produce. There is a *table d'hôte* at lunch (pork goulash or *hackbraten* from 12s 6d, for example), and the *à la carte* costs about 5s for frankfurters, 11s for *spätzler mit saurer leber*, 11s 6d *Kasseler ripenspeer*, with other specialities up to 16s. More than 50 wines, none *natur* (i.e. undoctored), ½ litre carafes 6s 9d, quarter bottles of Sekt 8s

Greek

PANOS RESTAURANT, 34 Ballards La, N 3 **(FIN 4068).** Mr Panos. Dinner 6-11. The Panos is not so Greek in its cuisine as it once was, but that is no reason for not trying the few Attic specialities that remain on the now, more cosmopolitan menu: *moussaka* (10s 6d) or *kebab* (10s 6d). The stuffed aubergines, the chicken Chanfaina (12s 6d) and the chicken Madrilène are good, and Mr Panos pays attention to details by providing olives and radishes before your food, and Turkish delight afterwards. Licensed: carafes 13s 6d, by the glass 3s 6d

WHITE TOWER, 1 Percy St, W 1 **(MUS 8141).** J Stais. Dinner 6.45-11. C.S. The White Tower has long been one of London's most distinguished restaurants. Its menu is mostly Greek, and it is this type of food you must eat here. *Taramasalata, avgolemono*, stuffed vine leaves (*dolmades*) for the hors d'oeuvre; for a main course *moussaka* (21s 6d but enormous), *pilaff des fruits de mer* (24s), or *shashlik* at the same price. The atmosphere is most agreeable and customers are never hurried, whatever the time of day. Large, well-chosen wine list; Greek house wine 21s; carafes 22s 6d

Indian

ASIA GRILL, 26 Pembridge Rd, W 11 **(PAR 5868).** Mr Inder Jit. Dinner 6-11.45. Set in a dismal area, this Oriental eating house has made a name for itself because the quality of the meat in its curries is good, and because they maintain a consistently reasonable standard. The *biriani bringal gosht*, chicken Danshak, *paraka* and poppadums are worth trying and reasonably priced

JAMSHID'S, 6 Glendower Pl, SW 7 **(KNI 2309 & KEN 8045).** Mr Jamshid. Dinner 6.30-11. This is rather more expensive than most Indian restaurants but it is also rather better than most of them. Even so, it is still possible to have a good and varied meal for less than £1 per head. Kashmiri chicken *kebab* (12s 9d) is a splendid dish and the mutton curry (8s) is well prepared and properly cooked. If you like mild curry try the *bhoona* chicken (11s 9d); if you have an asbestos mouth the chicken *vindaloo* (at the same price) should be hot enough. There are no half-portions here, so don't order too much and be prepared to wait a little. Wines in carafe 16s 9d; the lager at 3s 3d is a much better idea

Italian

BERTORELLI'S, 23 Shepherd's Bush Gn, W 12 **(SHE 2662).** Bertorelli Brothers. Dinner 5.30-10. C.S. & M evening. This is a friendly, inexpensive and old-fashioned place, like its parent restaurant in Charlotte St. The food is Italian and the menu is long: *ravioli bolognese* (4s 6d), *osso buco* (7s 9d), veal with peppers (8s 9d) and the jugged hare are some of their best dishes. The service is friendly and unhurried. Chianti in carafe 16s; by the glass 2s to 3s. An oasis in the desert of Shepherd's Bush

PIZZA HOUSE, 56 Goodge St, W 1 **(MUS 9590).** Alfredo Olivelli. Dinner 5.30-11. C.S. lunch. A friendly place that never seems to change over the years, though the prices have moved up slightly since I first went there in 1958. The pastas, the pizza pies (of course) from 4s 6d to 6s are excellent value and reliable. Food always hot; service always quick; coffee (Espresso) strong. Wines from 14s. 6d and by the glass 2s 6d

Polish

SILVER SPUR, 38 Thurloe Pl, SW 7 **(KEN 7717).** Capt I Pindelski. Dinner 6-11.30. A tiny Polish restaurant which some people think is the best of its kind in London. The *bortsch, chlodnik* (soup with prawns) and the beef Stroganoff are very good: the chicken Kiev and the veal dish called Bristol are also worth trying. Allow about 30s a head for a full lunch, especially if it includes the Polish cream and sultana pancakes. Licensed: flasks of wine, and bottles of lager

Russian

LUBA'S BISTRO, 6 Yeoman's Row, SW 3 **(KEN 2950).** Mme Luba. Dinner 6.30-midnight. This little restaurant looks like a bistro but the flavour of its food is definitely Russian. Its prices are low. The *bortsch* (3s), mint-flavoured beef pancakes (3s 6d), stuffed green peppers (9s 6d), beef Stroganoff (10s) and *pojarsky* (9s 6d), are all very good value. They take no bookings and you might have to queue for a while. No licence, so take your own wine; there is no corkage

International

BROMPTON GRILL, 243 Brompton Rd, SW 3 **(KEN 8005/2129).** N. Karonias. Dinner 6-10.30 p.m. C.S. lunch. The Brompton Grill has maintained a reputation for its good cooking of classic dishes for many years; even the staff seems to have been there a long while. There is a set lunch (17s 6d) with reasonable choice of main dishes, but the *à la carte* is the best. Fresh sardines *meunière* (8s 6d), a wide range of egg dishes, the classic *tournedos Rossini* (20s 6d), or the *scampi Newburg* (18s 6d) are sound stuff. The sweet trolley is remarkable. Impressive, expensive wine list; by the glass 3s 6d

THE DIPLOMAT, 20 Mount St, W 1 **(MAY 3200).** Manager: Charles Bradshaw. Dinner 7-11.45. Customers can stay to 1.30 a.m. C.S. This is Guy Gluckstein's new prestige restaurant, which he has designed to give you the finest food in as fine a setting as possible. Whether they achieve their aim with the food only time (and our pockets) can tell. Prices start at 30s for a three-course *table d'hôte*, the cost of your meal being determined solely on the price of the main dish chosen. Only oysters and caviar are charged extra. Special lunch menu, changing daily at 30s. Special supper from 10.30. Wines carefully chosen and priced to match the menu

SCOTT'S, 18-20 Coventry St, W 1 **(GER 7175).** Manager: Mr E W Jordan. Dinner 6-11. Some people think Scott's is an anachronism with its gilt, mirrors and coathooks. Whatever anachronisms there may be they aren't the prices on the menu and wine list. The fish dishes are best (though the meats should not be ignored); lobster bisque (7s 6d), *sole à la Scotts* (17s 6d) and lobster Thermidor (30s). Lime sorbet (3s 6d) and the *crêpes suzette* (9s 6d) are good for afterwards. Wines from 20s

Fish

MAISON PRUNIER, 72 St James's St, SW 1 **(HYD 1373/4).** Mme Prunier. Dinner & supper 5.45-11.30. Probably one of the best fish restaurants in the world, also very expensive. The menu is long and it would be foolish to try and signal any of the dishes as better than the others. There is virtually nothing that comes from the sea that cannot be had in some form or other. Hard-up gastronomes can have a pre-theatre supper (5.45-7 p.m) for 27s 6d. Licensed: long wine list, carafes 23s

SHEEKEY'S, 29-31 St Martin's Ct, WC 2 **(TEM 4118).** J Sheekey Ltd. Meals served 12.15-8.30 (Sat 12.15-3). C.S. A fish restaurant off the southern end of Charing X Road. It is very crowded, for the tables are set rather too close together and you might have to share yours with others. Still, the fish is worth it. Good helpings of stewed eels (6s), dressed crab (8s), lobster soup (6s). The rest of the seafood is steamed; sole (13s 6d), turbot (11s 6d), salmon (16s) and others, served with either lobster (1s 6d) or parsley (1s) sauce. No sweets, only cheese. Good white wines from 18s 6d and upwards; by the glass 4s

Wine

BIANCHI'S, 21a Frith St, W 1 **(GER 5194).** Dinner 6.0-midnight. If you want to experiment a little with Italian wines because your palate has been spoiled by indifferent Chianti in wicker-covered flasks, then a few meals at Bianchi's should put matters right. They have more than 20 Italian-bottled items to choose from: try the Barolo Gancia '59 (24s) or the '59 Valpolicella Bolla (21s) amongst the reds; the Soave Bolla '59 (21s), or the Lacrima Christi (G Scala) 22s 6d from the whites. Italian food, with main dishes about 9s to 14s

Wine Bars

GORDON'S WINE CELLARS, 47 Villiers St, WC 2. Hours, 11.30-2.30; 5.30— This is a Free Vintners house, which means the proprietors are a law unto themselves and they need not conform with usual licensing practice. In fact they do the opposite and close earlier than London's pubs. The drink is mainly sherry; 14 varieties from the very driest to the most syrupy sweet. Various French wines by the glass and a 2s 2d hock which is very good value and extremely refreshing. Sandwiches at lunchtime and a free supply of dry water biscuits. They have a cellar bar which can be entered by a mysterious door off the Watergate Walk, which makes it a suitable place to impress impressionable young girls or take someone else's wife (or husband). It gets very crowded and the seating room is limited. No beers or spirits

HENEKEY'S, 354 The Strand, WC 2 **(TEM 7155).** Henekey's Ltd. Hours 11-3; 5.30-11. There are three bars here; two on the ground floor which seem very much like the usual pub bars but have the added attraction of port and sherry served from enormous wooden barrels, and an upstairs room where the interest is in the 38 wines by the glass (from 1s 7d for an Australian red to 5s 4d for a large glass of crusted port). They also do 24 spirits by the glass and 18 liqueurs should you want them. If this extraordinary range doesn't quite fill your requirements there is a long retail list of wines which can be had by the bottle or half-bottle and are very reasonably priced. It is a splendid place for wine sampling for they offer a modest list of cheeses and sandwiches to help you keep sober. It is most pleasant to take a brandy and black coffee after your lunch here

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Night life

Cliff Richard (above) and The Shadows take the cabaret night spot at The Talk of The Town, Hippodrome Corner, WC2, for four weeks at 11 p.m. For table reservations ring REG 5051, Dinner and cabaret 57s 6d per head

GAMING

Blenheim, 4 Blenheim St, W 1 (HYD 2071), Midday-3 p m; 5.30 p m onwards. Bar closes at 11 p m. Membership compulsory 1 guinea. Mainly poker and a little blackjack, one table. Limits 2s 6d till midnight and 5s afterwards. Sandwich machine, food can be brought in

Le Cercle, 5 Hamilton Pl, W 1 (GRO 5050). Open 10 p m. Membership 10 guineas a year, 10 guineas entrance fee. Overseas membership half these amounts. Blackjack, roulette, chemin de fer and backgammon. Minimum about 10s. Bar & restaurant

Charlie Chester Casino, 12 Archer St, W 1 (GER 7045). Midday-6 a m. Membership compulsory, 1 guinea a year. 10s cover charge. Blackjack, dice, pontoon and roulette. Limits 2s 6d & £100. Buffet provided

Crockford's, 16 Carlton House Ter, SW 1 (WHI 1131). Bridge starts at 2.30 p m, 2s-£1 a 100; poker 5 p m, 10s-£4 a game; chemin de fer 9 p m; blackjack 10 p m. Closes when play ends. Membership 8 guineas. Out-of-town residents 4 guineas, overseas members 3 guineas, Bridge, chemin de fer, kalooki, poker and roulette. Limits vary. Restaurant and bar

Curzon House, 21-23 Curzon St, W 1 (MAY 0164). All round the clock. Membership compulsory and very exclusive. 10 guineas a year. Prospective members vetted before joining. Bridge, blackjack, chemin de fer, gin rummy, kalooki, poker, roulette and baccarat. Limits vary. Good restaurant

Golden Nugget, 32 Shaftesbury Av, W 1 (REG 6211). 2 p m till the last member leaves. Membership 10s a year. Blackjack, kalooki, boule, dice, chemin de fer, poker, roulette, baccarat and pontoon. Limits vary but average about 2s 6d to £50. Restaurant and also a licensed bar

Hamilton Club, 2 Hamilton Pl, W 1 (GRO 2591). Open all the time but gambling starts about 2 p m. Annual membership 8 guineas. Mainly bridge but some poker is played. Minimum stakes 1s. maximum 10s. Bar with normal licensing hours. Light food available but also a proper restaurant

Mazurka, 4 Denham St, W 1 (GER 3547). Gambling 9 p m until last game ends. Annual membership 10s 6d. Blackjack, chemin de fer, poker and roulette. Minimum stake 5s maximum £1. There is no restaurant but sandwiches are provided at the bar. Normal licensing hours

New Casanova, 52 Grosvenor St, W 1 (MAY 1463). Opens 10 p m. Membership 2 guineas a year. Backgammon, blackjack, roulette and chemin de fer. Minimum stake about 10s. Free sandwich bar

The Nightingale, 28 Berkeley Sq, W 1 (GRO 1633). Midday until the end of play (usually 6 a m). Membership 10 guineas a year. Overseas and country membership 5 guineas. Kalooki, bridge and stud poker. Stakes go very high. Food in Ian's Room downstairs or brought to the table. Fully licensed until 3 a m

Olympic Casino, 79 Queensway, W 2 (BAY 2163). Open for lunch (12s 6d) midday. Gaming starts 3 p m. Membership 2 guineas a year. Table charges. Baccarat, blackjack, chemin de fer, roulette, dice. Stakes vary. Never go below 3s on roulette and can go very high. Bar in the restaurant but only soft drinks in the casino. Coffee, sandwiches served in the casino. Champagne buffet for members Fri

Pair of Shoes, 21 Hertford St, W 1 (HYD 1801). Open 8 p m for dinner and gaming. Membership 10 guineas. Blackjack, roulette, craps and chemin de fer. No limit stud poker. Stakes go high, min 5s. Bar & dinners

Palm Beach Club, 30 Berkeley St, W 1 (HYD 6585). Opens 6.30 p m till dawn. Membership £1. Baccarat, chemin de fer, blackjack, roulette, dice. Stakes vary, 5s upwards. Luxurious restaurant adjoining gaming rooms

Quents, 22 Hill St, W 1 (HYD 7766). 6.30 p m onwards. Inclusive membership 2 guineas a year. Baccarat, roulette, blackjack, craps. Billiard room. Minimum stakes vary from game to game, 5s-£2. Bar & restaurant

21 Residential Club, 8 Chesterfield Gdns, W 1 (GRO 3233). From approximately 8 p m until play ends. Membership compulsory, 5 guineas a year. Blackjack, chemin de fer, baccarat. Stakes vary, roulette minimum 5s. Dinner & dance in Elizabethan restaurant 45s. Normal club licensing hours

River Club Casino, 129 Grosvenor Rd, SW 1 (VIC 1621). Bar opens 5.30 p m, closes about 12.30 a m. Gambling can start at 5.30 but warms up about 11. Last dinner served 1 a m. Membership for club & restaurant 8 guineas a year, 5 guineas for out-of-town residents, 2 guineas for temporary membership. Membership, excluding the restaurant, 5 guineas. Blackjack, roulette, American roulette, craps, and chemin de fer. Restaurant membership covers the bar

Sporting Club Knightsbridge, 163 Knightsbridge, SW 7 (KNI 4252). Club opens 3 p m and closes normally at 3 a m but may be later, depending on state of play. Bar has normal licensing hours. Membership 3 guineas a year. Sundays an inclusive charge of £1 for champagne buffet; all buffet tickets sold are eligible for raffle the following Wednesday for prize to the value of £100. Blackjack 10s-£50, chemin de fer, table charge £3, maximum opening bank £15, maximum bank £200; American roulette, min stake 2s, max £50. American dice, min £1, max £50. Baccarat, every afternoon from 3 p.m., min £2, max £250; à Cheval £500. Roulette 2s-£100. Restaurant opens 7 p m, breakfast from 1 a m. Lunch (bar open) from 12-3 p.m. Temporary membership may be arranged

The Victoria Sporting Club, 150/162 Edgware Rd, W 2 (AMB 2467). 2 p m-5 a m. Membership £3 a year. Table fees. Baccarat, backgammon, bridge, blackjack, chemin de fer, dice, gin rummy, kalooki, poker, roulette, and trente et quarante. Minimum stakes from 5s to £1, maximum from £50 to £600. Restaurant & bar

SPECTACULARS & CABARETS

Allegro, Bury St, St James's, SW 1 (WHI 6767). 8.30 p m-2.30 a m. Cabaret 12.30 a m. Dinner £2 7s 6d. *Entertainment:* Dancing to 3 bands, cabaret Margo Henderson.

Annie's Room, 24-26, Russell St, Covent Garden, WC 2 (TEM 6100). 9 p m till 4 a m. Closed Sun. Annual membership 2 guineas. Cover charge £1. Menu at 27s 6d per head or *à la carte* plus drinks. Whisky & Gin 5s. Cabaret at 11.45 & 1.30. *Entertainment:* Dancing to 2 resident groups, Annie Ross herself makes intermittent appearances. Star cabaret

Antonio's Spanish Restaurant, 3 Long Acre, WC 2 (TEM 7911). 12 till 3 p m lunch, 6 p m till 3 a m dinner. Open Sun. Cover charge 3s. 10 per cent service charge. Dinner approx 25s a head plus wine. Fully licensed. Dancing. Cabaret between 8.30 and midnight. Currently: Sali and his flamenco troupe

Astor, Berkeley Sq, W 1 (GRO 3182/2366). 10 p m-4 a m. Closed Sun. One-hour cabaret, 1 a m. Annual membership 1 guinea. No entrance fee but minimum food charge £1 1s. Whisky and gin 5s a measure. *Entertainment:* Two bands. Cabaret Mitou de Champ, Barry O'Dowd, Little Lindy Lou

Blue Angel, 14 Berkeley St, W 1 (MAY 1443). Bar opens 6.30 p m restaurant-cabaret room open 10 p m, cabaret at 1 a m. Annual membership 3 guineas, cover charge 5s a head after 11 p m. Short grills menu about 25s a head. Drinks at saloon bar prices with slight increase after 11 p m. *Entertainment:* Cabaret at 1 a m, Shangaans, Tim Connor, Annie Verriere, dancing to two bands from 10.1 Gambling: blackjack and roulette, stakes 2s 6d to £5. No hostesses, members must be partnered

Celebrity, 17 New Bond St, W1 (HYD 7636). Dancing 10 p m-4 a m. No membership fees, no cover charge. In Lounge no minimum charge. In Show Room £2 minimum a head plus 12½ per cent service charge (the £2 to be spent on food and/or drink). *Entertainment:* Racing on films, Vive les Girls revue and cabaret, 11.15-1.15. Currently: Suzi Miller, Jackie Farn, Brian Freeman, Ivor Megazzo Dancers, Freddie Staff and Orchestra with Jo Marr

Churchill's, 160 New Bond St, W 1 (HYD 2626). 6 p m-3.30 a m. No membership fee. Dinner 55s a head. Cover charge £1 a head includes late-night supper or breakfast. *Entertainment:* Two bands and two 1-hr cabarets at 11 p m and 1 a m. Cast of 40. Currently: Ravic & Babs, The Southlanders, The Cossacks

Danny La Rue's, 17 Hanover Sq, W 1 (GRO 4293/5), 10.30 p m to 4 a m. Annual membership 2 gns. Entrance fee £1. *A la carte* menu about 35s per head plus wine. Licensed till 3 a m. *Entertainment:* Dancing to 2 groups and Danny La Rue & Company in Revue at 1.15 a m

Edmundo Ros, 177 Regent St, W 1 (REG 7675 & 2640). 9.30-3.30. Cabaret at 1 a m. Annual membership 1 guinea. Cover charge 30s a head. Full *à la carte* menu about £2 a head plus wine. *Entertainment:* The full Edmundo Ros orchestra

El Morocco, 15/16 Gerrard St, W 1 (REG 2931). 10 p m-3.30 a m. Cabaret 1 a m. No membership fee. Cover charge 10s 6d per head. Scotch, gin, etc., £5. Champagne £5, wines from 25s

Elysee, 13 Percy St, W 1 (MUS 4804 & LAN 3988). Midday to 3 p m and 6 p m to 1 a m daily including Sunday. Cabaret 3 times nightly of Greek music and dancing. Dancing from 8 p m to 1 a m to 3-piece band. International menu and menu specializing in Greek food, *à la carte* only, about 21s a head weekdays. 30s weekends plus wines from 1 gn. to £3. Whisky 3s. No service or cover charge. Licensed till 12.30 a m

Embassy, 6 Old Bond St, W 1 (HYD 5275). American Bar open 6.30 p m. Restaurant open 10.30-4 a m. Cabaret 1 a m. Annual membership 2 guineas. No entrance fee, cover charge of £1. *A la carte* menu about 35s a head plus wine. *Entertainment:* Resident comedian Davy Kaye & dancers in "Not Tonight Josephine" with Pat Ferris and Ingrid Anthofer, dancing

Georgian, Georgian House, Bury St, St James's, SW 1 (WHI 2797). 12.30 p m-3 p m; 5.30-midnight. Annual membership 25s. No entrance fee, cover charge or hostess charge. Whisky 4s. Dinner with wine about £3 a head. *Entertainment:* Cabaret. Hostesses (pussies, not bunnies), dancing to quartet. No sales of toys, flowers, chocolates, lingerie, etc

Jack of Clubs, 10 Brewer St, W 1 (GER 6811). 9 p m to 3.30 a m. Closed Sundays. Cabaret at 1 a m. *A la Carte* menu only, approx. £2 per head including cover charge. Service charge 12½ per cent. Wines from £1. Whisky 26s ¼ bottle. Dancing from 10 p m to 3.15 a m to 2 bands. Licensed till 3 a m

The Latin Quarter, 13 Wardour St, W 1 (GER 6001). 8 p m-3 a m. Floor-show at 9.30 and 12.30 a m. Dinner Dance & Floor-show: three courses 45s, four courses 55s. *Entertainment:* Floor-show: Folie Exotique, occasional discothèque in the Van Gogh Bar

L'Hirondelle, Swallow St, Piccadilly, W 1 (REG 0362). 6 p m-4 a m; 12-3 p m lunch. Shows at 2 p m, 10.30 p m, 1.30 a m. Three-course dinner, dance, show, 55s (Sat £3). Wine about £2-£2 10s; whisky 4s 6d a measure. *Entertainment:* Floor-show, two bands, hostesses. Currently, Johnnie Lee

Murray's Cabaret Club, Beak St, Regent St, W 1 (GER 4623 & 3241). 8 p m to 4 a m. Dinner till 1 a m. Breakfast from 2 p m to 4 a m. Membership 1 guinea annually. Entrance fee 30s. *A la carte* menu about £2 per head plus wine. Breakfast 12s 6d. Hostess service at 1 guinea for each girl joining the party. Wines at various prices. Whisky £5 19s 6d bottle. Measure 4s. 10 per cent service charge. Dancing to two bands. Floor-show "Moonlight and Dew" at 10 p m and 1 a m

Negresco, 23 Brook St, Mayfair, W 1 (MAY 5374 & 2443). Restaurant 9.30 a m-3 a m. Club 9.30 p m-3 a m. Closed Sun. No entrance or membership fees. Five-course meal 30s (*à la carte* Mon-Thur). Whisky 3s 9d, beer 3s. *Entertainment:* Music, dancing, cabaret with Ronnie Ross, Art Fairbank, Johnny Hawksworth, Jon Tremayne, Lord Kitchener, The Three Dimensions. Showbiz guests often perform impromptu

Omar Khayyam, 50 Cannon St, EC 4 (CIT 2660 & 7363). Midday to 3 p m & 6 p m to 2 a m. No membership fee. *A la carte* menu about £2 per head, plus wines. Service charge 10 per cent. Drinks—sold by miniature—whisky 8s 6d. Middle Eastern & Continental menu with selection of 30 to 35 *hors d'oeuvres*. *Entertainment:* Dancing 8 p m to 2 a m. Cabaret and Belly Dancing at 9.30 p m and 12 p m. No parking problems in the City at night

Pigalle, 190 Piccadilly, W 1 (REG 6423). 7.30 p m-3.30 a m. Dinner from 7.30. No membership, no entrance fee. Dinner dance & show 57s 6d inclusive, plus drinks. M to F. Supper dance & show 30s. Whisky double, 7s. *Entertainment:* Spectacular floor-show, 2 orchestras

Poor Millionaire, 158 Bishopsgate, EC 2 (BIS 3311). 7.30 p m-2.30 a m. Dinner dance and cabaret 2 guineas. Sat night 2½ guineas. No membership, no cover charge. 10 per cent service charge. *Entertainment:* Usually satirical, currently "Those magnificent men in their washing machines." 9.30-10.30 p m

Quaglino's, Bury St, St James's, SW 1 (WHI 6767). 7.30 p m-1.30 a m, inc Sun. Cabaret 10.45 p m. Dinner £2 10s. *Entertainment:* Dancing to 3 bands, cabaret Margo Henderson

Room at the Top, High Rd, Ilford, Essex (above Harrison Gibsons) (ILF 5588). 8 p m-2.30 a m. Closed Sun & Mon. Bar open till 2 a m. Tues-Fri, four-course dinner and dancing 35s. Sat, 39s 6d. Coffee 2s extra. *Entertainment:* Cabaret, dancing to resident group

The Society, 40 Jermyn St, SW 1 (REG 0565). Zodiac Bar open 5.30 p m. Restaurant open 8 p m-3.30 a m. Cabaret at midnight. Evening for two with wine about £5 10s. Service 10 per cent. Supper, dance & show. Mon to Fri 30s. Sat 35s, plus wine. *Entertainment:* Dancing, cabaret, currently Monica Boyer

The Stork Room, 99 Regent St, W 1 (REG 3686). 8 p m till 4 a m including Sundays. Dinner, dance & show with wine about £7 for two. *Entertainment:* Dancing to 2 bands and lavish floor-show currently called "Night Life" at 11.30 p m and 1.45 a m

Winston's, 10 Clifford St, W 1 (REG 5411). 10 p m to 4 a m. Cabaret at 1.15 a m. Annual membership 2 guineas. Cover charge £1. *A la carte* dinner about £3. Whisky 5s. *Entertainment:* Dancing, floor-show & cabaret

Young's, 13/15 West St, WC 2 (TEM 2322). Ground floor midday till midnight daily, midday till 11 p m Sun. Dancing floor 8 p m to 2 a m, excluding Sun. Prices: ground floor 15s *table d'hote* and from 15s *à la carte*. Dancing floor 30s minimum per head for dinner and dancing. Drinks: Whisky 3s 6d, wines from £1. *Entertainment:* Dancing to 4-piece band, starting at 8 p m. Cabaret Mon-Fri 10 p m and 11.30 p m. Sat 10 p m, 11.30 p m and 1 a m

DINNER & DANCE

Ambiance, 1 Queensway, W 2 (BAY 0990). Mon, Tues, Wed, 10 p m-1.30 a m. Thurs, Fri, Sat, 10 p m-3 a m. Dinner for 2 £4-£5. Dancing to Les Flambeaux festival-winning Trinidad Steel Band

Annabel's, 44 Berkeley Sq, W 1 (MAY 3558), 6.30 p m for drinks till late. Food from 7.45 p m. Annual membership 12 guineas; temporary or under-25 membership 5 guineas. Dinner, dancing, about £6-£7 a head. Whisky 10s 6d double. Cover for dancing and drinking only 17s 6d. Discothèque, late dining club

Beachcomber, Berkeley St, W 1 (MAY 7777). 6 p m-2 a m. Minimum charge 30s a head in the restaurant. No entrance fee to bar. Dinner from 6.30 p m-midnight, about £2 5s a head. Cocktails 7s-8s. Wines from 21s to £3. *Entertainment:* Three bands from 8 p m-2 a m. Three vocalists and one Hawaiian who entertains once during the evening with a dance

La Dolce Vita, 10 Frith St, W 1 (GER 3814). Midday-3 p m; 6 p m-1.30 a m. Sun till 12.30 a m. La Taverna closed Mon. *A la carte* dinner in the restaurant £1 minimum. Dinner dancing in La Taverna 32s 6d; Sat 35s. *Entertainment:* Neapolitan Singers. Guitar and accordion music in the main restaurant. Dancing nightly except Mon

Dorchester, Park Lane, W 1 (MAY 8888). The Terrace Room 12.30 p m-3 p m; 8.30 p m-1.30 a m. Closed Sun. *A la carte* only £4 - £5 including wine. Whisky from 3s 9d. Service charge 10 per cent. Cover charge 2s 6d. *Entertainment:* Albert Marland's Music & The Keith Silver Group from 8.30 p m-1.30 a m. Licence to 1.30 a m. The Grill Room: 12.30-3 p m: 6.30 p m-midnight. Whisky from 3s 9d. Service charge 10 per cent. Cover charge 2s 6d. Licence to midnight

Five Hundred Club, 42 Albemarle St, W 1 (HYD 0287). 7 p m till midnight. Annual membership 3 guineas. Dinner 30s to 35s a head plus drink. *Entertainment:* Dancing to group and discothèque

Four Hundred, 28 Leicester Sq, WC 2 (WHI 1813). 7 p m till 3 a m. Annual membership 10 guineas. Dinner (served till 1 a m) approx 50s per head plus wine. Drinks 5s 6d. After 10.30: 10s 6d. *Entertainment:* Currently dancing to The Conrads and The Derek Linter Trio

Grosvenor House Restaurant, Park Lane, W 1 (GRO 6363). 12.30 p m-3 p m; 7.30 p m-1 a m. Open every day. Lunch: *table d'hôte* 27s 6d. Dinner: *table d'hôte* 32s 6d. Wines from 15s to £3. Whisky 3s 3d. Service charge 12½ per cent. Cover charge on *à la carte* menu only 2s. *Entertainment:* Dancing from 8 p m-1 a m, excluding Sun, to the Sydney Lipton Band

Hatchetts, 67 Piccadilly, W 1 (HYD 1804 & 1871). Bars: 11-3 p m; 5-11 p m. Restaurant: midday-3 p m; 6.30 p m-2 a m. Lunch & dinner *à la carte* only from 18s to £3. Wines—all by Grant's of St James from 21s to £4. Normal bar prices in the bars, but an increase of about 3d on spirits in the restaurant. Cover charge 2s. No service charge. *Entertainment:* Dancing to a band from 8.30 p m-1.30 a m. Currently: The Don Riddell Four

Renaissance Club, 39a Harrington Rd, SW 7 (KEN 7761). 11.30 a m-3 p m and 5.30 p m-12.30 a m. Annual membership 1 guinea. *A la carte* menu. Wines 18s 6d to 37s, all vintage. Whisky 2s 9d. No service or cover charge. Licensed to midnight, supper licence till 12.30 a m. *Entertainment:* Dancing to three-piece band

River Club, 129 Grosvenor Rd, SW 1 (VIC 1621). 5.30 p m-2 a m approx. 8 guineas London member, 5 guineas provincial member, 10s 6d cover charge, 42s 6d set dinner. Resident Calypso band. Roof garden with bar and casino on ground floor

Roof Restaurant, Hilton Hotel, Park La, W 1 (HYD 8000). Roof bar: midday-3 p m. Restaurant: 12.30-3 p m; 7.30 p m-2 a m. Closed Sun. *A la carte* only £4 a head with wine. Whisky 6s. Cover charge 12s 6d. Service charge 12½ per cent. French cuisine. *Entertainment:* Dancing in the evenings only to Judd Solo and his band. Decor by Sir Hugh Casson. The restaurant has a magnificent view over London

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TV Choice

Once in a while (which is to say every three weeks, without fail) the film world discovers, promotes, nurtures or announces a new Marilyn Monroe. Nothing very much happens after that.

Meanwhile, without so much as the tiniest tinkle of a sex cymbal, television men are about to give a great deal of exposure – happily loaded word, in this context – to a girl who may well become the small screen Monroe.

Although, to be fair to her, Margaret Nolan also bears a faint resemblance to Harlow. She invites comparison with the former Norma Jean Baker only by being blonde, and beautiful, with a talent for acting. Mostly, she closely resembles a ruthlessly honest 22-year-old called Margaret Nolan.

The eyes are large, the brows arch thinly back to the 1930s, the bosom rides snowily but primly in a succession of plunge-necked television negligées. "See her in a monitor, and you get the insane conviction that you could eat her in great scoops, like ice-cream," says a producer who has worked with the lady.

This helps to explain why, during her two-year career, Miss Nolan has wasted no more than one week between each television and film job.

Her voice is light and precise and a shade blah. It comes as a small shock to hear it say: "I trained as a teacher, but I was kidding myself. I'm too lazy, and too keen on money for that sort of nine-to-fivery."

A few weeks ago, in BBC's *The Enchanted Night*, she was the fantasy figure tormenting two tired businessmen. This month (27 Feb) she plays another 1930-ish film star dream woman in the Theatre 625 play, *A Man Like That*, on BBC-2.

Apart from her heavy television commitments, Margaret Nolan has just completed her first major film role—as the art mistress in *The Great St Trinians Train Robbery*, tentatively scheduled for a March opening at Studio One, Oxford Street. Also in the film are Frankie Howerd, Dora Bryan and George Cole. Margaret's next film engagement is with the independent Bond production *Casino Royale* which has just begun shooting

"I present myself to people as a dumb blonde who can act," she admits. "At the moment, I'm getting much the same sort of parts. If I get parts out of this approach – and I do – it doesn't depress me in the slightest."

When young Margaret did well at a Hampstead school, her Irish parents – "Daddy sang in the Wexford Operatic Society" – mapped out the teaching career. They were shaken when she walked out of training college and into her first television role in *The Saint*.

In spite of the cosy background, Miss Nolan has adjusted to the canape jungle.

"It was depressing at the start. Plenty of the 'we'll discuss it over dinner at my flat' bit. But generally, I don't have a lot of trouble," she says matter-of-factly.

"They expect a dumb blonde, you see. That sort of person is thrown when one reasons with them."

Today, television scripts are thumping through her letter-box with reassuring regularity. She is wanted for a television serial, a thriller, a comedy, a straight play.

Television, it seems, has been thrown; and in more ways than one.

Peter Magnus

WEEK-END VIEWING

SAT 5 FEBRUARY

Grandstand: European ice-skating championships at Bratislava. Rugby Union – Wales v. Scotland. BBC-1

Western: *Tennessee Partner* (originally scheduled for 22 Jan) with John Payne, Ronald Regan, Rhonda Fleming and Coleen Gray. After his life has been saved by a stranger, a cynical gambler has to rescue his new friend from the clutches of a gold-digging girl. BBC-1

Black & White Minstrel Show with guest stars Don Arroll and Margot Henderson. BBC-1

British Cinema presents *Storm Over The Nile* with Anthony Steele, Laurence Harvey, Mary Ure, James Robertson Justice, Ian Carmichael, Ronald Lewis and produced by Zoltan Korda from A. Mason's story *The Four Feathers*. The period is 1900. Lt. Faversham resigns his commission on the eve of his regiment's departure for the Sudan. The action is interpreted as cowardly, but he is determined to prove the accusation false. BBC-2

World of Sport. Racing from Stratford-upon-Avon; rugby League; professional wrestling from Beckenham, Kent. ITV, 1 p m

Thank Your Lucky Stars with Gerry & The Pacemakers, The King Brothers, The Twins, The Ugly's, Salena Jones, Neil London and The Small Faces. ITV, 5.15 p m

The Conspirator. Film with Robert Taylor, Elizabeth Taylor and Honor Blackman. ITV, 7.50 p m

Mystery & Imagination series with an introduction and conclusion by David Buck. This week – *The Body Snatchers* by Robert Louis Stevenson, adapted by Robert Muller. Stars Ian Holm, Michael Johnson, Michael Gwynn and John Moffatt. It is Stevenson's version of the infamous Burke & Hare murders. Two Edinburgh medical students find that the task of providing for their anatomy class holds more terrors than they had dreamed of. ITV, 10.5 p m

SUN 6 FEBRUARY

Afternoon Feature Film: *Underwater* starring Jane Russell, Gilbert Roland, Richard Egan, Lori Nelson, Robert Keith and Joseph Calleia. Set off the coast of Cuba and in which two ex-frogmen marines earn their living teaching aquasports to tourists. They discover a sunken galleon and have to find money to continue the search. BBC-1

Evening Film: *Operation Amsterdam* with Peter Finch and Eva Bartok. Also starring Tony Britton and Alexander Knox. In 1940, a mission is planned to prevent millions of pounds' worth of industrial diamonds from being seized by the invading Germans in Holland. BBC-1

The Sunday Night Series is a dramatized documentary—an essay on the Victorian famous mind called Mr. Sludge, The Medium. It illustrates the great spiritualist controversy of the 19th century compiled entirely from letters and memoirs of the period. With Eleanor Bron as Elizabeth Barrett-Browning and Robert Gillespie as Robert Browning, the documentary is compiled by Jonathan Miller. BBC-1

Theatre 625. Third of the Arnold Wesker trilogy, *I'm Talking About Jerusalem*. With John Allison, Margery Mason, Patrick O'Connell, Jeremy Bulloch and Sonia Fraser. The story of the Kahns and the Simmonds family from 1946 to 1959. Ada and Dave Simmonds move out to the remote Norfolk country in an attempt to put their socialistic ideals to practice. BBC-2

Tempo. An entertainment series produced by Mike Hodges designed to show the contrasting but amazingly similar careers of pop singer Tom Jones and ballerina Lynn Seymour. Miss Seymour is seen in the tense atmosphere of the rehearsal room and Tom Jones in front of his screaming fans. ITV, 2.20 p m

Film: *Make Mine Mink* with Terry-Thomas, Hattie Jacques and Billie Whitelaw. ITV, 3.35 p m

Be So Kind is a charity appeal by Ingrid Bergman who appears on behalf of the "Ockenden Venture" home for refugee children. She is seen in the studio talking to two of the children from the home. ITV 7 p m

Danger Man. Patrick McGoohan goes below-stairs as a manservant in *The Hunting Party*. Having got involved with a wealthy woman (Moira Lister), he sets about discovering whether or not her husband is responsible for a security leak. ITV, 7.25 p m

Film: *Stalag 17*. PoW drama with William Holden and Don Taylor. ITV, 9.25 p m

Hallelujah, sub-titled *Wine and Water* and starring Sydney Carter who asks: "What can turn our sorrow into joy? Wine can do it sometimes, if only for a moment. Can religion do it better? If not, there must be something wrong with our religion." Also featured are Nadia Cattouse, Isla Cameron, Martin Carthy and the Johnny Scott Trio. ITV, 7.10 p m

Sydney Carter and Martin Carthy (*above*) feature in *Hallelujah*—an inquiry into religion, on ITV on Sunday night. *Below:* moment of truth for Michael Johnson in *The Body Snatchers*, ABC's Mystery and Imagination play for Saturday

Sports Choice

The Point to Point season – that delightful rural institution that almost makes me forgive every hunt for chasing foxes – opens in the South next week.

Basically to the uninitiated it means four months of free steeplechasing every Saturday as long as you can find somewhere to park your car without paying the £1 or £2 normally demanded at such meetings. Normally you will arrive at such meetings knowing none of the horses on the race card (if, indeed, you can buy one) let alone the riders. Therefore a few guiding notes.

Tweseldown, a course near Aldershot, will be used five times this season. It opens the Southern season next Saturday with the Staff College and R.M.A. Sandhurst Draghunt meeting. Spinster's Folly won there last season but this year we will have to wait until the Cowdray meeting on Easter Monday for this first race this year. Other winners at the corresponding meeting last year: Beau Caprice; Maisonette; Stud's Lonigan; Black Knight and Star Beam. Point-to-points are a good test for horses for courses. There is a higher variance of riding ability too on these open courses.

In the past, the world of amateur jockeys has produced champion Terry Biddlecombe, Stan Mellor and Michael Scudamore among others. It is wise to follow those who have ridden most winners in the past. Last season's Point to Point riders' table ended thus:

1. D[illegible]tlow (18 winners), 2. Major Guy Cunard (15), 3. F R[illegible]ll (13), 4. R N Miller E Rob[illegible]s, W Jones, G Cann, H Oliv[illegible] M Doggrell (all 9). Women Riders: Mrs P Tollit (15), Miss U Brander-Dunbar (10), Miss B Johnson (9), Miss [illegible] Wall and Miss C Baillie (7).

Your correspondent writes this while suffering from an ailment that has alarming similarities to equine flu. Contracted no doubt while playing the front part of a panto horse for the new Television West & Wales pop show *Now*. So, to simulate the footwork of Arkle, if not his prowess, we went for a post-luncheon gallop along Rotten Row beneath an unregistered amateur rider, Mr Michael Palin, who weighs out at a good 12 stone. However, it wasn't long before the stewards of the Metropolitan Force were inquiring into our running and decided on immediate disqualification. It appeared that the real four-legged variety would be put off by our appearance.

As Lord Derby is chairman of TWW we are hoping to persuade him to accept our entry for the steeplechase his company sponsors at a forthcoming Chepstow meeting. Meanwhile good luck point-to-pointing.

Michael Wale

Training at Henley for the annual Varsity Boat Race on 26 March – two Americans who are among the Oxford probables. They are cox James B Rogers from Alabama and Christian Albert from New York

ASSOCIATION FOOTBALL

First Division: **Arsenal v Burnley.** Highbury Stadium, Sat 3 p m (Piccadilly Line to Arsenal). Burnley, one of the season's surprise challengers for the League championship, challenge the erratic Arsenal. Watch for the Northern side's right winger 19-year-old Morgan. Definitely among the season's discoveries

Chelsea v Fulham. Stamford Bridge, Sat 3 p m (District Line to Fulham Broadway then short walk). New stand means more seating accommodation available. Chelsea with their ambitions now aimed at the Inter Cities Fairs Cup and the F.A. Cup, after their superb beating of Liverpool, are in no mood for generosity towards poor neighbours Fulham who are surely booked for relegation

Second Division: **Leyton Orient v Crystal Palace.** Brisbane Road, Sat 3 p m (Central Line to Leyton). East meets South London. Dour match likely as Orient fight for Second Division survival and Palace recover from managerial revolution

Third Division: **Brentford v Bristol Rovers.** Griffin Park, Sat 3 p m (Piccadilly Line to South Ealing)

RUGBY UNION

Blackheath v London Irish. Rectory Ground, Sat 2.45 p m (Trains London Bridge, Charing Cross to Blackheath. Buses 54 75 from station to ground)

Richmond v Wasps. Richmond Athletic Ground. Sat 2.45 p m (District Line to Richmond or from Waterloo. Short walk to ground)

United Banks v Surrey. Bank of England Ground, Roehampton, Wed 2.45 p m (Train from Waterloo to Barnes)

STEEPLECHASING

Kempton Park, Sat (Trains from Waterloo to Kempton Park. Green Line coaches 718 725)

Plumpton, Mon (Trains Victoria to Plumpton 18 mins past hour). One of the prettiest and most compact courses in South

Fontwell Park, Wed (Trains Victoria to Barnham 15 mins before hour)

Lingfield Park, Fri (Trains to Lingfield Park every 9 mins past hour from Victoria, 55 min journey)

BILLIARDS

Amateur Billiards Championships, Burroughes and Watts Hall, 19 Soho Square, W 1. Daily 3 and 7.30 p m (except Sun). (Nearest tube, Tottenham Court Road. Northern and Central Lines)

FENCING

International Epee Individual. Miller-Hallett Cup, Sat and Sun, 10.30 a m. AFA HQ, 83 Perham Road, West Kensington. (Piccadilly Line to Baron's Court or District Line to West Kensington)

MOTOR SPORT

Brand's Hatch, Sun 12 noon. Circle Car Club Sprint

GREYHOUND RACING

Harringay, Mon and Fri 7.30 p m (Piccadilly Line to Manor House)

Hendon, Mon and Fri, 7.45 p m (Northern Line to Brent)

Park Royal, Mon and Fri 2.30 p m (Bakerloo Line to Harlesden then bus 12)

Stamford Bridge, Thurs 2.30. Sat, 6.15 p m (District Line to Fulham Broadway then short walk)

Walthamstow, Tues and Sat 7.45 p m (Buses 34 58 144 to Crooked Billet, then short walk)

Wembley, Mon and Fri 7.45 p m (Metropolitan and Bakerloo lines to Wembley Park)

White City, Thurs and Sat 7.30 p m (Central Line to White City)

Wimbledon, Wed and Fri 7.45 p m (District Line to Wimbledon)

WRESTLING

Special Heavyweight Challenge Bout, Mick McManus v Bob Anthony, Fairfield Hall, Croydon, Tues, 8 p m (SR trains to Croydon)

NEW BOOK

The Times Motoring Annual edited by Gordon Wilkins. The latest technical advances, reviews of the top races, tests and technical details of latest British cars, special features of cars from Europe and the States. Published by Allen & Unwin on 10 Feb, 15s

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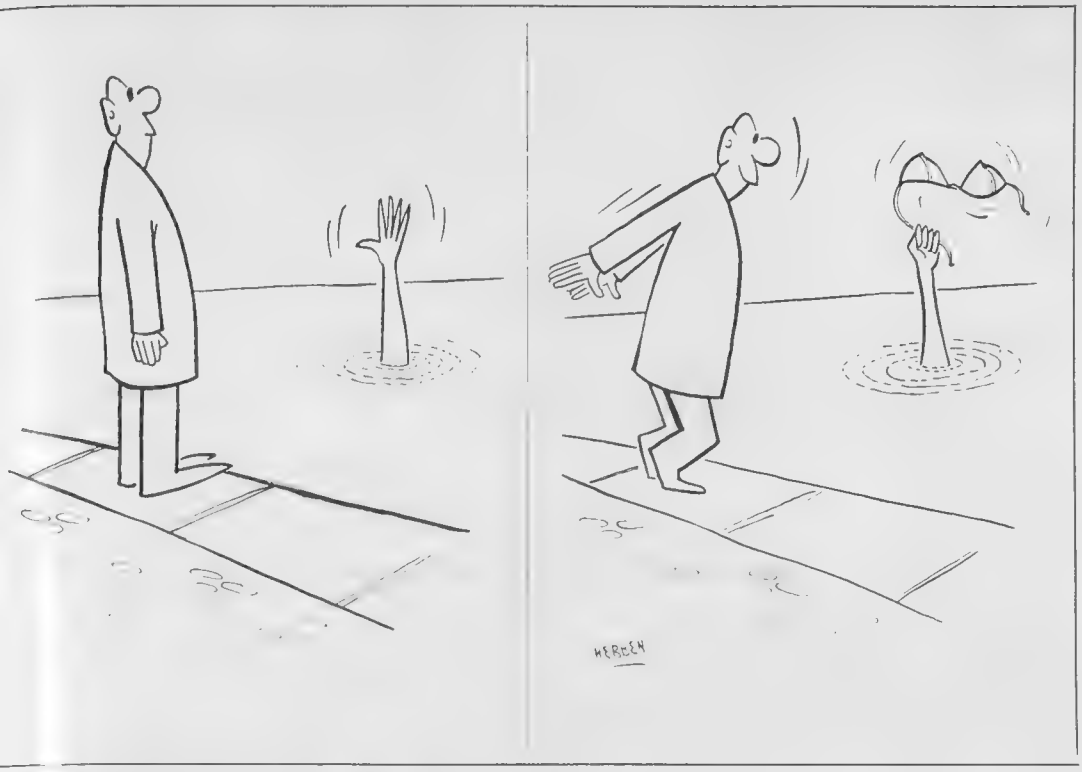
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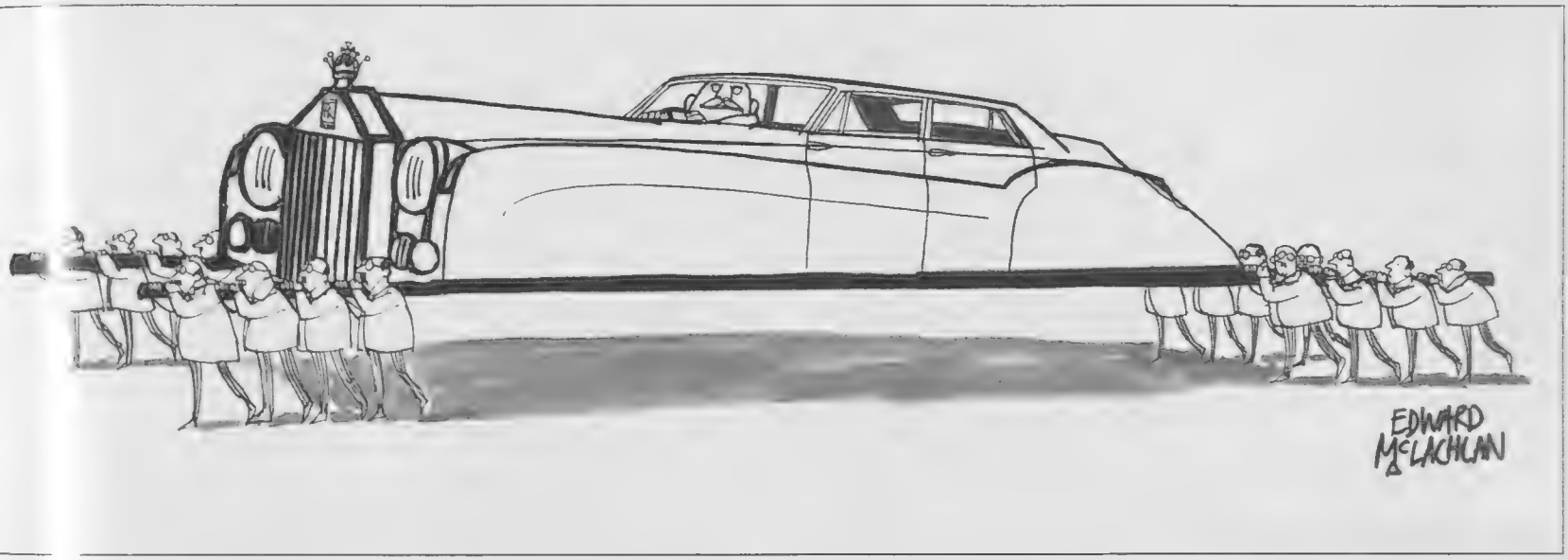
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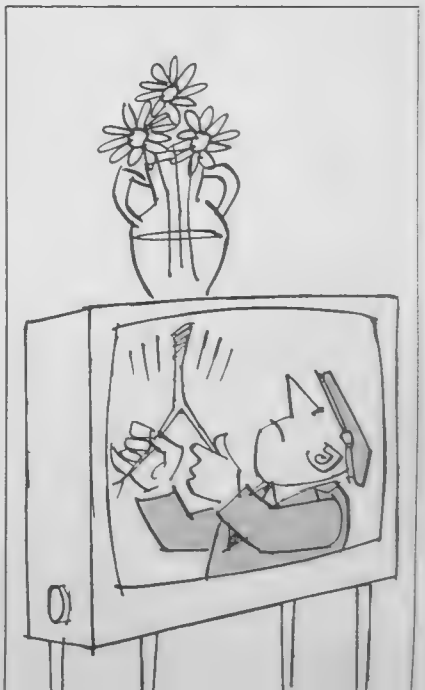

something to say...

Star quality

In spite of the unpleasant queries as to whether I should keep my Miss World title or not, after the Mecca contest, I would like to say how grateful I am for the publicity incurred. The newspaper stories certainly made clear that it was my agent Pat Larthe who had trained me and was handling my acting career. Since then exciting jobs have flowed in.

I am delighted and thrilled at having become Miss World, particularly as it makes tracing a path as an actress so much easier. I have always wanted to be a film star and being very ambitious and tenacious I was determined to succeed.

Today my future is looking bright. I have just returned from California and will shortly be going to South Africa, Florence and Rome, for personal appearances which will all be constructive for my future as an actress. I have also been offered three acting jobs, and one, yet to be discussed, in the Beatles' new film.

The most important attitude to have, is, I think, to feel sure that I will get to the top and when I do, I will not be a disappointment to any of the people who have helped me get there.

Lesley Langley,
Bayswater, London

Day of the bean-poles

Could some enterprising fashion clairvoyant please tell me when the curved figure will again be catered for?

Like most other healthy 21-year-olds, I have a very full bust line, but very small waist. The result: I cannot buy anything off the peg at all.

Most frustrating when one needs a new dress quickly!

I'm sure there are many other girls in my predicament. Come on you designers! The bean-poles have had priority long enough!

Patsy Ann Noble,
Kingly Street, W 1

Complaints department

What a nation of nigglers we are becoming.

I deplore the present tendency to telephone the BBC or ITV every time something offends us.

And, as a newspaperman, feel nothing but contempt for those who write in if they detect the slightest mistake in your material. Why do they do it?

The charitable view is that they are prompted by a desire for better, more wholesome television programmes and more accurate newspapers.

Don't you believe it. They do it because they are a mean-minded mob of troublemakers who appear to obtain some vicarious thrill from this stupid form of exhibitionism.

Pity the poor telephone operators who have to cope with all these futile protest calls. And newspaper writers whose lives are made more difficult by the time-wasting angry ones.

To coin a Wilsonism – Why Don't They Belt Up?

Graham Stanford,
Laleham-on-Thames,
Middlesex

70 years late

With the continual publicity for people to work and live out of London, one would think that the railways would co-operate.

I live at Brighton which formerly had one of the best rail services in the world. Indeed in 1894 it was a 55-minute service from London to Brighton and now in 1966 it is 1 hour 5 minutes.

It is late virtually every night and my wife, who rings each evening to check at what time she should meet the train (extraordinary that she should *have* to check), is told five or ten minutes – or, as last week, two hours late! True there was snow last week, but England should be accustomed to snow by now.

Maybe your paper or readers could inform us why we cannot go back 70 years?

Barry Langford,
Brighton, Sussex

It's the limit

It makes me mad to think that the amount of money, mental and mathematical calculation, mechanical ingenuity and, I presume, artistic ability which have gone into the making of these ridiculous round things which say 30, 40, 50, 70 on the M4, is a complete and utter waste of time.

The other night I was passed by 20 cars in the 30-mile limit and by 18 on the 40-mile limit (on both sides) which made me mildly mad. When another 10 passed me in the 50-mile limit I was really mad.

I noted their numbers – surely the authorities could do the same and stop those speedsters from making others like myself, equally angry. I would like to point out that a great many good drivers tend to drive dangerously through irritation, and laws that are not respected either by the drivers or the authorities are an excellent cause of irritation.

Muir Mathieson,
Lane End,
Oxfordshire

Taxi?

What a wonderful, what a bright and big city London is. No wonder tourism is increasing. But why therefore are taxis decreasing? As an actress I have to get from one place to another quickly, in weird attire, and at odd times, and taxis are a must.

I have recently found it more and more difficult to find one – there are just not enough to go round, and when it rains there are none.

I am not grumbling about the taxi drivers themselves. On the whole they are charming and funny, although some are a little too chatty. It is difficult to keep up a conversation through that tiny window when you are dead tired after a day at the studio, and just want to sit back and empty your mind. As I say, I'm not grumbling about the drivers themselves, just the lack of them.

Surely as cities and businesses grow, so should the number of taxis.

Martine Beswick,
London, W 1

Home from home

I wonder how many employers are suffering in their business offices from the malaise which can be called room-mate or flat sickness.

The several secretaries I have had have been marvellous for the first few weeks and then a sort of torpor descends – not because of lack of interest in the job, but because of the circumstances in which the employee is living.

Four girls sharing a flat for which the rent is £20 a week, means that each girl must contribute £5 a week. This does not necessarily include cleaning services therefore the flat has to be looked after – nor does it include feeding, therefore food has to be bought and cooked. The responsibility of a flat of this size must be shared and will probably weigh quite heavily on the minds of the occupants. The girls are often young, and come from a well-run home, possibly from the country, and are not prepared for the rigours of housekeeping for several people.

Consequently the house suffers, their jobs suffer and the bosses suffer the resultant absenteeism.

My suggestion is that as many businesses are sustained by employees of this nature, more properly run business girls' hotels where the inmates can get at least one good meal a day, would be of interest to employers.

Pat Larthe,
Shepherds Market, W 1

Free for all

As traffic congestion increases daily, the poor long-suffering motorist is faced with ever-increasing restrictions. Yet we can hardly blame the motorist who is, after all, travelling by what is becoming the only remaining cheap and effective method of transport.

Rail, tube, train and especially buses offer a service which is rapidly deteriorating as the number of passengers increases, making the use of the motor car still more attractive.

The suggestion I would like to put forward is that all transport be made *free* throughout the British Isles. The effect would, I think, be as follows.

1. An immediate decrease in the use of the motor car and therefore fewer road accidents, less traffic, enabling buses to run really efficient services for the first time.

2. The total elimination of the need to collect fares would not only cut down the running cost of transport but would speed up transport where previously ticket issue and collection slowed down loading and unloading.

3. An increase in the number of passengers would make it possible to offer more frequent services for longer periods daily.

One of the main reasons I drive to destinations out of town is that it is the only way of getting back the same day – most last trains return to London ridiculously early.

To make free transport possible it would presumably be necessary for the government to foot the bill and to recoup the money from the taxpayer. However, any

amount collected in taxes would be a great deal less than is now being paid by the taxpayer in fares throughout the year, especially when you remember that at the moment fares are paid out of a taxed income.

Unfortunately I do not have access to the necessary figures and have no idea just what proportion of transport overheads are represented by those employed in the issue and collection of tickets, but I would say at a guess that it must amount to almost half the total running costs.

Perhaps *London Life* would like to look into this suggestion as it would seem that our only chance to be a really prosperous and efficient country will rely on efficient communications. At the moment things seem to be getting steadily worse.

Gerry Bron,
Dorset Drive,
Edgware, Middlesex

The hope drug

As a one-time *active* member of Alcoholics Anonymous, I was interested in the letter of Alcoholic Anonymous (15 Jan.). Anyone who has had any experience o alcoholism must, of course, agree with every word he says.

The most interesting (one can't say more than "hopeful") recent development is (according to *World Medicine*) the discovery that Metronidazole appears to build up an aversion to alcohol in the human system. If this proves to be so, this drug would be far more effective than Antabuse – discovered by two young Danish scientists in the 40s.

In mild cases of alcoholism Antabuse *does* lessen the desire for alcohol. But I think it is now generally agreed that this effect is secondary and purely psychological. The main effect of Antabuse is, of course, to make the patient so ill, if he does touch alcohol, that he just dare not try it – twice!

I still take Antabuse occasionally – when I think it would be a good thing to give "alc" a rest for a week or two. The trouble with Antabuse in cases where an alcoholic is really at rock-bottom is that, having given him the drug, you can't trust him not to kill himself – and if you've ever undertaken to see that an alcoholic does not have a drink for 48 hours, you know that it cannot be done, short of [illegible] (and even then I wouldn't guarantee it). On an Atlantic crossing I nearly did kill a chap once, with the help of a nurse who dozed off. But that is another story.

Donegall,
London, SW 1

Purrs at Pinewood

For the first time I am directing a film out of France and I am happy to say I am enjoying the experience more than I expected. It is unfortunate, however, that I should be driven out of my country just because I want to make a bigger, more expensive film than usual. The financial backing is not to be had in France, which is why *Fahrenheit 451* is being made at Pinewood with English-speaking stars, Julie Christie and Oskar Werner.

I am no longer surprised that the French have difficulty finding sufficient money for a film of this kind. I have discovered that the majority of people in the British film industry earn about half as much as in France.

I was a little wary of your strict union rules – in fact the conditions they impose are more favourable to doing a good job. I was prepared to be firm about tea breaks – but I have no need to be. No-one stops for tea, they just drink it.

I would almost have preferred to dislike filming abroad and return to France more patriotic than ever. As it is I am already considering renewing the experience.

François Truffaut,
Pinewood, Bucks

Freedom in danger?

Recently, to point out the difference between ABC television and ITV, *BBC-3* indulged in a series of dark blue jokes. It was smug, and anyway the jokes were much fresher when the late Max Miller told them.

Most of all it was a dangerous misuse of a freedom they should cherish a bit more. A freedom to be handled like eggs, so that they may continue to produce programmes like *Up The Junction* and *The O'Connor Trilogy* with honesty and integrity.

To take advantage of their freedom now might well invite stricter censorship, harmful to all British television.

Brian Clements,

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